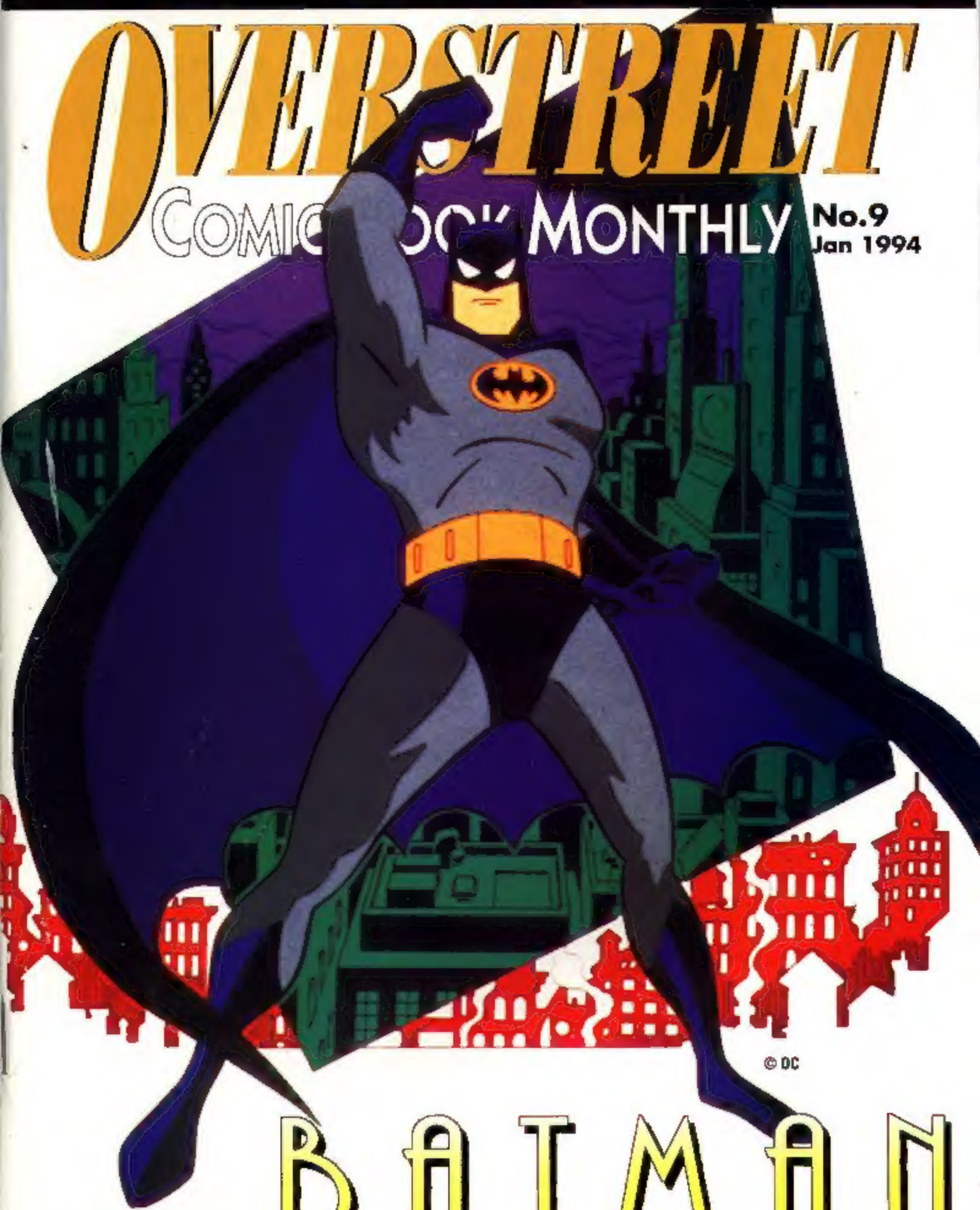
The Serious Price Guide For Serious Collectors!

OVERSTREET

COMIC BOOK MONTHLY

No.9
Jan 1994



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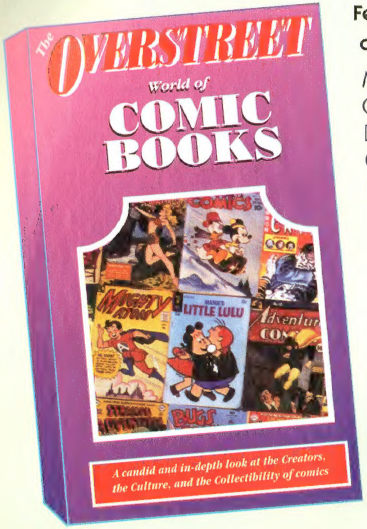
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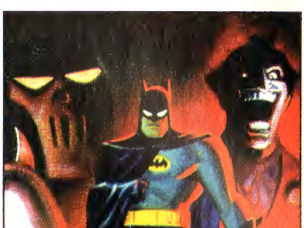

Batman The Animated Movie! Page 12
The new animated Batman movie may be the best thing to happen to Christmas in a long time!
© DC Comics

Comics In A Flash Page 146
Just in time for Christmas, Tony Starks spotlights 25 more sleepers for $15 or less!
© MBG

...Bottom of the Stack Page 144
Look out! Showcase and Brave & Bold sleepers are still the best investment in the hobby!
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Issue Number 9, January, 1994

Not Just Empty Slogans

LETTER FROM THE EDITOR

Recently I received a letter from John Grassmick of Virginia, asking about grade percentages. John asked "Why don't you print the percentages for comic grades anymore? Are these now obsolete?" John's question is a good one and the answer has several parts.

First, using a fixed percentage of the NM grade to determine the value of other grades is not the most accurate (or convenient) method of pricing one can use; but it is the only alternative when only one price is listed for each comic. It was this very accuracy problem that was the primary reason *The Overstreet Comic Book Monthly* now lists three prices.

Second, to see why using the percentage method is less accurate, one must first understand that the value relationship between a GD copy and a NM copy of a given book ***varies*** based on a number of factors.

These factors include (but are not limited to) rarity, current market demand, demand history, current market availability, availability history, current price, price history (including milestone prices which are the lowest and highest prices overall ***and*** in each pricing history era), pricing data average over time (usually twenty years or more) and numerous other lessor factors which space precludes listing here.

What all this means is that the relationship or "spread" between GD and NM is not a constant multiple. In fact, I might go so far as to say that anyone suggesting a real market price for a comic that does not take into account all pricing factors to determine these variable multiples (comic by comic and title by title), may not be providing the most accurate price possible.

I believe John's question points to another very important concept. As our hobby becomes more sophisticated, so must the price guide that serves that hobby. Phrases like "Overstreet: The Most Accurate Price Guide In Print" or "Overstreet: The Nation's Most Accurate Price Guide" are not just empty slogans. If you could sit where I sit for just one day, you would be amazed (and reassured) at the amount of energy, effort, and time that is required to double, triple, and even quadruple check the accuracy of each and every price before it is printed. The staff of Overstreet Publications takes the price listings and its consumer responsibility very seriously! In fact, it's this serious dedication to accuracy that makes me especially proud to be associated with the Overstreet Organization.

But informed hobbyists already know this. Ask virtually any collector in North America which price guide they depend on for accurate, no- hype reporting... or ask virtually any dealer which price guide they depend on for fair and honest prices... ask them and they'll tell you without a single moment of hesitation... "Overstreet"!

Gary

Gary M. Carter

OVERSTREET COMIC BOOK MONTHLY

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MARKETPLACE MAIL

Tokyo Kudos

Have enclosed payment for a ten issue subscription to your publication "Overstreet Comic Book Monthly." I was a subscriber to the earlier CBM. Happy to know that Overstreet's CBM is equivalent in quality to the original.

Satoshi Hirota, Tokyo Japan

Back Stock Blues

Over the past few months I have noticed the trend mentioned by James MacNaughton. I have found more comics only a couple of weeks old for 50¢, or half off cover, than in the past 12 years of collecting. These are mainly Image's and Valiant's. However there are also Marvel's, DC's, and Malibu's Ultraverse in these bins. These ranged from *Bloodsbot* #6 to *Prime* #1. All I can say is I almost feel sorry for all the dealers who are forced to do this to get rid of their stock. 'Nuff said. Web of Spider-Man isn't the fourth appearance of the black alien costume, but rather *Fantastic Four* #274 is, which has a cover date of 1/85. Also "The" is dropped from *Fantastic Four* #16 on. *Tales to Astonish* #48 may be the first appearance of the Porcupine. Well that's it for now keep up the excellent work.

Brian Rickard, Arizona

The current "glut" of back issues is certainly a "bonanza" for readers, but is hurting many small shops. Thanks for your great data and for taking the time to write. It's nice to hear from a collector who can empathize with the plight of shopowners.

A Great Run

It was nice to see my letter in OCBM #7, even though most of my friends thought that your response was kind of brief. Speaking of brief, I'd like to add a footnote to my dogmatic statement that 'every series' DC introduced in the late 60's didn't make it past 12 issues (OCBM #7). Teen Titans ran 53 issues from 1966 to 1978. The Teen Titans however, were introduced in 1964 (Brave and the Bold #54, #60, then Showcase #59) which is my reason for not including them as late Silver. It could also be argued that The Phantom Stranger which ran 41 issues from 1969 to 1976 is an exception to my earlier statement. Issue #1, however, was the only 12 cent issue, as your price guide explains, and I'm not sure that I'd even classify it as a 'Silver Age' book. Regardless of the fact; The Phantom Stranger is a great run which includes art by Neal Adams, Kaluta, and Grell, as well as having a possible Swamp Thing prototype (?) on the cover of 14. Issue #1 is a steal at 40 bucks in my opinion, simply because of the scarcity of high grade copies (I think that superhero collectors passed this one up). One final question: Why is it taking a year to get Mylites? It's not like we live in Russia (although some think that Canada has the same type of weather). The reason that I ask is because Mylars don't fit into standard-sized comic book boxes, and they also have those 'crazy' sharp edges that don't seal closed. I'll understand if you don't print this paragraph because of some type of advertising obligation, but I think It's a valid question.

Murray Gaetz, Canada

My response to your last letter in CBM #7 took a great deal of self control on my part, hence the relatively brief response. You addressed a subject that I would love to write a few dozen chapters on but space precludes such an indulgence in a letter column. There is an article that I wrote in the Annual Comic Book Price Guide #20 that provides a goodly number of media and other cultural events tied into a Silver Age Comic Book time line. If you have an opportunity to look it over, I'd be interested to know if you arrived at similar conclusions regarding the effect of other media/cultural events on the history of comic books. As for the Mylite delay, the only one who can provide any insight is Bill Cole of Bill Cole Enterprises. I suspect though, that the present upsurge in demand for high quality archival products has back-logged the orders a bit. The fault really lies in the fact that Mylites are such an excellent, safe, and low cost alternative for comic book storage. My own purchases of them are usually four figure quantities, and if the amounts I'm ordering are any indicator of general demand, I'd say Mr. Cole probably has one bit of a product on his hands. Don't give up! I waited awhile for my order and the wait was worth it!

Bravo Gentner

Bravo to CBM's Gallery Of Greats and Steve Gentner. For many of us who can't afford the older books, it is always such a treat to see higher grade copies of beautiful and historical comics, and in color yet! Captain America was great, how about something about the different eras of the Human Torch and Sub-Mariner? Pat Calhoun's articles are great too, and his excellent way of writing about the 50's comics is both educational and entertaining. Often the comics Pat discusses are within my budget and I actually located and purchased a few and they are just as interesting as the columns suggests. CBM is a winner all round. Several of my friends who are mail order dealers said that the CBM editor is a "hard core" collector too. I'd be interested in knowing what you personally collect. Best of luck on a great magazine.

Earl S. Baker, Kansas

Thanks for your nice feedback, I'm sure Steve and Pat appreciate it. As for my collecting interests they include DC (First and foremost), ACG, Atlas, Dell and Gold Key "Annuals", Hanna Barbera, Jay Ward, Warner Brothers Animation comics, and off beat 50s horror books. I must confess that any 10¢ cover price book in high grade still perks my interest. I not only collect but I'm an avid reader as well. Thanks for asking and thanks for your nice letter.

Strange Adventures

One of the articles I enjoy the most in CBM is "Adventures Into Weird Words" by Pat S. Calhoun. His articles often examine and discuss the weird, the science fiction, the superhero, and the strange genre of comic books of the 1950's and the 1960's. Do you think that Pat S. Calhoun could write an article about the great science-fiction and adventure series that appeared in *Strange Adventures* from 1951 to 1968? The series I'm referring to are Captain Comet, Space Museum, Star Hawkins, Atomic Knights, Chris KL-99, Darwin Jones, Animal Man, and Deadman, etc. Thank you for listening.

Michael Leon, New York

Check out Pat Calhoun's column in this issue. I think you'll be pleasantly surprised.

Bill Cole Comments

Archival/Archival Quality/Archival Safe are terms used to describe products that can be safely used for preservation purposes. They must be durable, chemically

Continued on page 134

Optic Nerve Rates Five ★s!

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further… every month these pages will be filled with the best of comics' recent offerings. Each comic book is rated on a scale of 1-5 stars. So without further adieu…

Optic Nerve #6 (Adrian Tomine) - Adrian Tomine has been getting a lot of attention lately for his work from various sources... and once you read an issue of Optic Nerve it's easy to see why. Adrian produces mini-comics, Xeroxed 6.5"x8.5", which he distributes through the mail. These things are incredible! The format may seem small at first, but the content is anything but. In 5 stories covering 20 pages, Adrian manages to pack more outstanding material than most companies put out in an entire month! Stories like "Smoke" speak of ill-fated relationships that many of us have shared and really hit home. If you're 17 or older, the only way you can get this sure fire collectible is to write directly to Adrian at Optic Nerve, P.O. Box 4025, Berkeley, CA 94704, and ask for a price list. You won't be sorry... If you're under 17 you'll just have to wait. **Five Stars**

Batman: Legends Of The Dark Knight Halloween Special (DC) - It may be coming up on Christmas-time but stories like this are good the whole year 'round. Writer Jeph Loeb and artist Tim Sale have come together to bring us a story of "Choices." Batman faces a raving Scarecrow on the rain-swept rooftops of Gotham, while Bruce Wayne faces an equally terrifying challenge... an intelligent and attractive woman! Loeb plays up the dichotomy of the Batman/Bruce personas beautifully… and the sacrifices each must make for the other! Sale uses a lush evocative storytelling style to bring the spook-season to life. Good reading for all seasons! **3 Stars**

The Children's Crusade #1 (DC) - No matter what you might have heard, this is *not* a crossover! Vertigo editor Lou Stathis is quite insistent on this point... he calls it an event! Whatever you call it... it's good! The story begins here, crosses over into all the Vertigo Annuals for the year, and then ends in Children's Crusade #2. These books, written by the incredible Neil Gaiman, tell us of Rowland and Paine, the dead boy detectives last seen in Sandman. The boys are hired by a young girl to find her missing brother, who is part of a whole village-worth of children who have disappeared. Where have they gone? And what is "Free Country?" Be there for this first Vertigo "event" and find out! **4 Stars**

Ninjak #1 (Valiant) - Colin King is an enigmatic individual. Playboy... philanthropist... business tycoon... spy... ninja. Mark Moretti and Joe Quesada throw the reader face-first into a high speed, break-neck world that's equal parts James Bond, Batman, and action-adventure films. The world of industrial espionage, intelligence warfare, and flat-out dirty tricks have never been portrayed as well as right here. An amazing debut and a title sure to garner Valiant lots of attention. **3 1/2 Stars**

Hardcase #5 (Ultraverse/Malibu) - I'd been feeling that the Ultraverse had lots of great concepts but, with one or two exceptions, the whole package was not quite there yet. This title is now one of the exceptions. With a great visual edge being brought to the book with the addition of artist Scott Benefiel, writer Jim Hudnall seems to be kicking into overdrive and bringing the whole thing home. Editor Hank Kanalz should be commended for bringing such a great team together and making this book the winner it should be. **2 1/2 Stars**

Nomad #21 (Marvel) - The good die young… isn't that how the song went? Unfortunately it's true. This book looks as if it's headed for a demise and this is a tragedy. Fabian Nicieza has spent the last two years crafting an almost Kerouacian super-hero tale of Jack Monroe. Jack has had a wide and varied career beginning as a faux Captain America in the 1950's, suspended animation in the 1970's, disillusionment in the 1980's, and has decided to hit the road for the 1990's. Using Jack, Fabian has been able to tell stories that run the gamut of great super-hero action to intelligent, thought-provoking stories. With four more issues to go we wait and hope. It was too soon Jack to say good-bye… way too soon. **4 Stars**

Wolverine #77 (Marvel) - His adamantium is gone, his healing factor is shot, and his claws are bone! How much more can the

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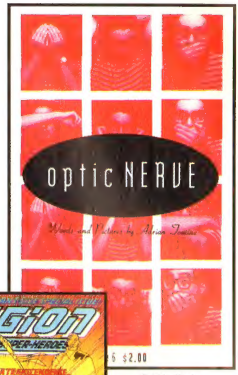
By Nick Wyche



© Adrian Tomine

Canucklehead from the X-Men take? Extreme kudos must go to the Editorial X-crew for actually taking some chances with serious changes on one of comicdom's most popular characters. Lots of nervous faces can be seen at the comics racks these days, but for a chance to see some radical character development in one of Marvel's mainstay characters, it's worth a little uneasiness. **3 Stars**

X-Men #28 (Marvel) - Meanwhile, back on the ranch... Professor Xavier lobotomized Magneto, Colossus left the team to join Magneto, and Sabretooth has joined the team... say what!? Yep, Prof. X (deciding he was to dangerous to remain free) has brought one of the X-Men's most dangerous enemies into the fold... to keep a close eye and a tight leash on him! This act provides the catalyst for mucho characterization and change. Making the old new again... way to go Marvel guys! **3 Stars**

Aquaman: Time and Tide #1 (DC) - And speaking of making the old seem new... Peter David joins the DC team in yet another move at revitalizing their classic characters. Springboarding from his Atlantis Chronicles of a few years ago, David establishes Aquaman's place in the DC Universe and strengthens him as an individual by giving him history and (gasp) believable motivations. Beautifully illustrated by Kirk Jarvinen and Brad Vancata, this book brings a familiar character to the fore and revitalizes him into the truly new again. **3 1/2 Stars**

Legion Of Super-Heroes #50 (DC) - An ending and a beginning... a death and a wedding... a leaving and a returning... would you believe it? Departing writers Tom and Mary Bierbaum nicely cap off their long and successful 50-issue run on this great title with a moving tale focusing on Jan Arrah (the former Element Lad) and Tenzil Kem (the former Matter-Eater Lad). Incoming writer and current colorist Tom McCraw provides a rollicking kick-off to his tenure as Legion Lore-meister by bringing back a much-requested character, developing a new direction for one of the all-time great classic superteams, and laying the groundwork for some insidious goings-on concerning the Legion. A touching good-bye followed by a great hello... a wonderful starting point for new readers. **4 Stars**

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Vigilante with an attitude...

Dark Horse Comics #8 - Wow! The first appearance of X! (no, not "X" as in mutant, but "X" as in crossed-out, marked-off... you know, killed) X is a vigilante with an attitude that makes the Punisher look like an overgrown Boy Scout. I really like this character and hopefully when his series starts in January we'll learn more about this elusive hero. This book has potential because at the time it was printed most people had no clue who X was! What's going to be the hottest book in The World's Greatest Comic line?, look for X "to mark the spot!" Another reason this book might be hot, is because it's the second part to Tales of the Jedi, and as we all know, anything with Star Wars is hot! It wouldn't hurt to have a few extra copies of this book in your collection.

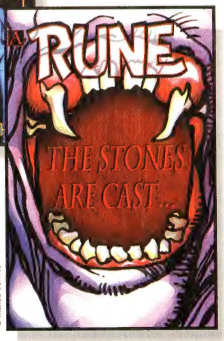
© Dark Horse

Harbinger #25 - Ladies and Gentlemen, in this corner weighing in at 125 pounds ....Sting. In the opposite corner weighing in at 198 and in the business suit.... Harada! Man, talk about you're long awaited battle book. Everybody knew he would win...I mean when he picked up that....Hey, wait a minute, why spoil the ending? No, seriously...This is it ! The final battle between Sting and Harada and only one survives! No kidding... when I read this I was skeptical, but now who knows? Is dead really dead in the Valiant universe?

© Voyager Comm.

© Malibu Comics

Sludge #1 - Hey, it's a superhero grab bag! That's right, four super heroes... in the same book... for one low price! The first character we meet is Sludge. He seems like your basic walking pile of industrial ooze but he's got a really menacing trick... he horribly disfigures people he touches! Next, is the first appearance of Barry Windsor-Smith's Rune. Rune is about an alien that... well... he's a sorcerer that has... uh, well...he's a really cool character that is appearing in 11 of the Ultraverse titles in October thru November. This story seems to be the big selling point of the book so far, we just have to see how it develops. The Mighty Mangor graces the pages of this book also and shows us the comic side of super heroes! And last but not least...Night Man. {He's a neat hero that makes mistakes and things don't always go right for him.} This could be a hot book because most people were not aware that all these first appearances (except Mangor) were in the same book (especially Night Man). Retailers probably under ordered this title, so it may well have great investment potential as well as a good plot line in all the stories.



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By Mike Renegar

...and McBatman!

Batman the Animated Movie Happy Meal Toys - On the eve of the Batman Animated Movie, *Mask of the Phantasm*, McDonalds Corporation has released a series of hot new collectibles. People can't get enough of the eight articulated and highly detailed toys Released as a commercial tie-in to this latest Batman Movie. The "Happy Meal" promotion roll call: (counterclockwise from Batman) Catwoman (with feline companion), Joker, Robin, Poison Ivy, Two-Face, Riddler, and Batgirl. Joker, Robin, Poison Ivy, and Two-Face are designed as part of vehicles with special features. The Two-Face car, for instance, can be either all white or white with black front and rear; Poison Ivy pilots the deadly clamshell car; and the Joker's features a spring-loaded Joker face battering ram. Rumors among the toy collecting set suggest that the Cat–woman and Batgirl figures may be the hardest to obtain so far. Only time and collectors will determine the future collectibility and value of these new McToys. ●

Counterclockwise from Top: Batman, Catwoman (with feline companion), Joker, Robin, Poison Ivy, Two-Face, Riddler, and Batgirl.

All toys © McDonald's Corp. and TM & © DC Comics

NOTICE:
Are you a toy collector with comic-related toy news?
Send your info to
Mike Renegar
c/o Overstreet's
Comic Book Monthly,
PO Box 2610,
Cleveland, TN 37320.

WAY

Mask of the Phantasm

BATMAN

The Animated Movie!

Batman... the Dark Knight. The Caped Crusader. The Detective. Call him what you will, but Batman is back. Every few years, Batman goes through a rejuvination process as revitalizing as Ra's Al Ghul's Lazarus Pit. This time, though, you won't find it on the shelves of your Comic Store. This time it's on the Fox Network and soon to be coming to a theatre near you in "Mask of the Phantasm, Batman: The Animated Movie." The animated Batman has combined all the elements of Batman's greatest incarnations and brought them together in a synthesis of the character like no other.

The show has garnered critical acclaim and ratings success. Ratings and demographics for the show indicate that many adults, as well as children, watch the show. These viewers can look forward to December 25, 1993, as Warner Bros. Animation drops off a present at theatres everywhere in the form of *Mask of the Phantasm, Batman: the Animated Movie*. The movie boasts a star-filled cast and new computer effects in the title sequence.

The movie was originally planned as a direct video release, but studio executives soon realized what they had in the project. When asked if the project would have been approached differently, Bruce Timm, Co-producer of the series and the movie, responds, "Even when we thought the show was going to be a direct-to-video release we always thought of it as a feature. We wouldn't have done anything differently if we had known it was a theatrical release from the beginning. It has an overall larger feel than the series. It feels more expensive. The sets are bigger. There's a bigger scale to the whole thing. The story-line is a little more adult. I would have loved to have another month of pre-production and another month at the back end."

The animated movie will bring a much more adult tone to the show and isn't subject to the restrictions of chil-

Continued on page 15

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By Andrew Thomas Lee

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BATMAN MAD LOVE

By Teresa Marzucco

KnightFall, KnightQuest, Bane, and Azrael. If you've been following Batman in the comics you've been hearing these buzzwords quite a bit lately. But focusing on that may have caused you to miss the Batman Adventures. Although aimed at younger audiences, the Batman Adventures has developed a kinship with it's animated counter-part. The unique story-telling style and well-paced stories, as well as solid scripts have made this a comic book that can be appreciated on several different levels. This December, Batman fans will be treated to a special Batman Adventures, "Batman: Mad Love."

"Batman: Mad Love," written by Paul Dini and drawn by Bruce Timm tells the story of Harley Quinn's origin. Bruce Timm relates "One day Paul and I were talking about the character Harley Quinn and he told me what he thought she was before she became the Joker's moll. He said that she was his psychiatrist and I said 'What!!??' I said 'That's a great idea!' So, we started exchanging ideas on how he twists her mind and coerced her to work with him."

Paul Dini explains that Harley's story is very common to the animated series. "A recurring theme in Batman for me is love gone wrong. In stories like "Heart of Ice" and "Mad as a Hatter" and in the comic book "Mad Love," love is just twisted out of shape into this fun-house mirror reflection of itself. It's sort of a reverse-angle on love. With Harley, I always had a master plan where she was going to be more than she seemed. This is coming out in the story (Mad Love). She started life as someone who was very different than what she wound up as. In "Mad Love" we learn that at one point she was the Joker's psychiatrist. In a not uncommon thing for a doctor to do, she fell in love with her patient. She saw him for something more than what he is. She wanted to help him and to heal him. Instead, she wound up being drawn into his madness and twisted to serve his needs." said Dini.

Harley has become one of the most popular characters on Batman the Animated Series. Not only does she have a special place among fans, but also with her creators. "What's really bizarre about Harley is that women have different opinions about her. On the one hand, women don't like her because she represents women victims. On the other hand, women can look at her and say that she is a victim, but there are a lot of women out there who are victims and in bad relationships like that, and Harley points that out. You don't know why she's attracted to the Joker. He treats her like dirt, and honestly, we don't know why she is attracted to him. She may not be attracted to the Joker forever. When we first started working with her character, she was basically the Joker's hench-woman. We liked her and started giving her more and more to do until she just started taking on a life of her own. Paul and I are like her two dads. We were talking about using her in her own episode this year without the Joker, and we've come to have so much affection for the character that we thought it would be neat if we could free her from the Joker. So we thought this would be a nice gift to Harley to break that chain for her that keeps her going back to the Joker."

Both Dini and Timm enjoyed the experience of creating a comic book. Dini remarks on his work with DC, "We usually deal with Scott Peterson. He's been just great. He's terrific. The Batman Adventures is great. It's like a classic slug of Batman. It's got all the old familiar elements. It's got the main villains. I saw an advanced issue with Scarface in it. There's a bit with Scarface that's just terrific."

Timm adds on the experience with DC, "We have a lot freer hand on things we can do in the book. The things that happen to Harley we could never do on the show. The lingerie scene... we would never have been able to do that in the show. It's been fun to do things with these characters that we don't normally get to do. It's a great story."

Scott Peterson, Editor of the Batman Adventures, has worked with both Dini and Timm to give the Batman Adventures ongoing series the same feel as the animated series. This, of course, has to be done without the luxury of animation, sound, music, and acting. Peterson says of his task, "One of the things that makes the animated show so spectacular is that it really plays to the strengths of the medium. Basically, what we tried to do instead of duplicating the show, was to play up our strengths."

Peterson praises the Mad Love project. "There was nothing I needed to do to 'Mad Love.' They sent it to me and it was brilliant!" On future projects, Peterson adds, "We're thinking about doing a mini-series next year and maybe a Christmas special with Bruce and Paul. The contact between us is on a very friendly basis, rather than corporate entity to corporate entity."

Batman: Mad Love by Paul Dini and Bruce Timm and *Batman: The Animated Movie Adaptation - Mask of the Phantasm* by Kelly Puckett and Mike Parobeck will hit the shelves in December! Don't miss it!

Continued from page 13

dren's TV. Bruce Timm explains, "I'm pretty comfortable with what we've been able to do with the TV show. They've hurt a couple of shows by toning down certain things. It's not always violence. It's always wierd stuff like kids in peril or something like that. That's really blunted the impact of a couple of shows. On the other hand, it does get frustrating when Batman can't even have a good old fashion fist fight with somebody. On that level, that's the kind of stuff we get to do in the movie without even thinking about it. We don't have to stage a fist fight so that the fist lands off stage. It's a straight PG rating not a PG-13. We were very concerned that it not be a PG-13 because that would limit the audience. We were very careful not to go too far with the violence and the adult subject matter, but it's much more of an adult story-line than we have in the TV show."

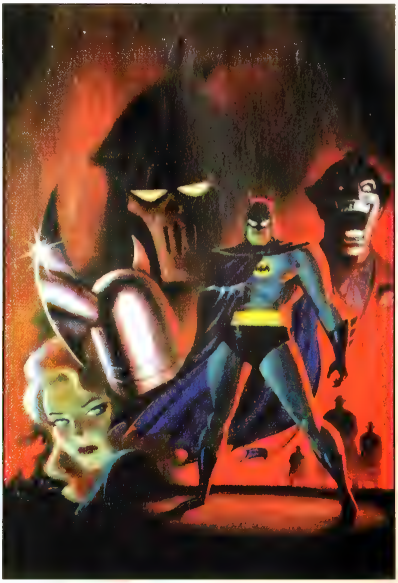
The story-line of the movie is kept under tight wraps at Warner. Paul Dini, writer/producer of Batman reveals, "I can't go into too much detail. It concerns events that took place early in Bruce Wayne's life, just prior to becoming Batman and how they shaped the ensuing years and how those events caught up to him in the present day of the movie. It involves characters from that early phase of his life and what's happened to them in the ensuing years."

There are elements in the story that go beyond the action and adventure according to Bruce Timm. "It's a tragic love story. We sometimes jokingly call it 'The Last Temptation of Batman.' One of the major plot threads is about a girl from Batman's past. In between the time that his parents died and before he put on the Batman costume he met this girl. He's working toward becoming the Batman. He's already got this plan. He knows he wants to fight crime. He just hasn't figured out that he has to become Batman and instill fear in criminals hearts. During this time he meets this girl and falls madly in love with her. She has kind of a dark side of her own. In fact, death brings them together. The first time they meet is in a cemetary. He falls in love with her and realizes he could put aside becoming a vigilante and marry this woman and live happily ever after. But, he couldn't marry her and become Batman at the same time. He realizes that it would have to be one or the other. Ten years later in the present day, he meets up with her again. At the same time there's this almost super-natural vigilante, Phantasm, going around killing gangsters."

Phantasm is the creation of Alan Burnett, Producer of Batman. Bruce Timm explains Phantasm's genesis, "Alan Burnett pretty much came up with the phantasm character. When he was coming up with ideas for the movie. He hit on this idea of this character who was the ultra-Batman. He's a vigilante only worse. He's killing criminals, not just bringing them to justice. He was coming up with ideas for what this character would look like. He and I started talking about it and he mentioned the ghost of Christmas future and Mysterio, who always has this cloud of smoke around him. So that's where the idea came from. I sat down and did twenty versions of him and didn't like any of them and then one of my character designers, Glen Murakami came in and saw me pulling my hair out and sat down with me. He came up with some ideas that sparked my imagination and got me going in a different direction. The claw wasn't in the original character design. The claw really gave the character a feeling of menace that it didn't have before. Then a bunch of people said 'Hey it looks like the Reaper from the comics!' It's so obvious it should have dawned on us from the beginning. But the story-line is completely different. It may have a similar look, but it's not the same character. Then the very month that I designed the character, a character called Phantasm showed up in DC comics. People showed it to me and I swear I had never seen it before, I didn't swipe the character. But then we had to check with DC comics' legal department and make sure it was okay and everything worked out."

Many of Batman's villians are more misunderstood or disturbed than truly evil. Phantasm is cut from a similar mold. Concerning the main villian Phantasm, Dini adds, "Well, nobody who is really happy puts on a bizarre costume and runs around either committing murders or apprehending criminals, except for the Joker who's happy all the time!"

Batman: The Animated Series has won numerous awards including a day-time Emmy and a Primetime Emmy. With the release of *Mask of the Phantasm, Batman: The Animated Movie* an Oscar may not be far behind. `●-



Bruce Timm's painted cover to the Batman Movie Adaptation Comic.

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CBM FYI

Gaiman Sandman Will End...

T.H.U.N.D.E.R. Agents & Hanna Barbera Are Back

Harvey Comics Entertainment, Inc. announced that it has signed an agreement with Constant Development Inc., the exclusive licenser for the T.H.U.N.D.E.R. Agents, to create a new comic book series based on the characters, scheduled to launch this Spring. T.H.U.N.D.E.R. Agents will be released under Harvey Comics' new action-adventure comic imprint, Nemesis Comics.

T.H.U.N.D.E.R. Agents was originally published by Tower Publications and ran from 1965-1969. T.H.U.N.D.E.R. Agents centers on the adventures of a superhero team under the command of the United Nations. The superpowered T.H.U.N.D.E.R. Agent's Dynamo, NoMan, Menthor, Raven, Lightning, and Undersea Agent battled villains such as The Iron Maiden, The Warlord, and Andor the Humanoid.

© Tower Comics

Harvey Comics Entertainment also announced a co-venture agreement with Turner Publishing to create and publish all new Hanna Barbera Comic Books - 120 titles over the next three years. This will be the first time in over 15 years that new material is being produced for these characters. In addition, special appearances will be made by other Hanna-Barbera favorites like Secret Squirrel, Huckleberry Hound, Quick Draw McGraw, and Atom Ant.

Harvey will debut the comics in Spring '94 and the first issues feature covers by top artists Sergio Aragones (MAD Magazine, Groo), Scott Hampton (Batman Nighcries, Frank), Lee Weeks (Gambit, Predator vs. Magnus Robot Fighter), to name a few.

Diamond Shows Mickey Mouse In Italy

In celebration of its 60th anniversary in Italy, the Walt Disney Company will present the "60th Anniversary of Mickey Mouse" (or "Topolino" as he is known in Italian) a traveling art exhibition that debuts in Rome on December 1, 1993. The exhibition will feature over sixty-five pieces of vintage animation drawings and poster art from the Golden Age of Disney, and is the most extensive Disney art retrospective ever to tour Europe.

Mr. Stephen Geppi, president of the Timonium, Maryland based Diamond Comic Distributors is lending six story board drawings from the 1928 short, Plane Crazy, the very first Mickey Mouse story line. Insured by Lloyd's of London for 3 million dollars, these unique drawings were created by Walt Disney and the gifted artist, Ub Iwerks, who almost single handedly created and animated the first several Mickey Mouse cartoons. Even predating Steamboat Willie, these story boards represent the initial expression of the Mickey Mouse character.

Following its premier in Rome, the tour will proceed to Venice and then on to Florence. The Italy exhibition will mark the first time these drawings will be displayed to the public.

Even More Companies Go Public

Until a few years ago, the entire collectibles industry was held in private hands. This included the comic industry. Of course, DC is now part of Time Warner and Marvel can be found on the stock exchange. So are you surprised that a number of other comic-related companies are going public? A lot have this Fall.

© Walt Disney

The #1 comic card company, Skybox International, declared it has broken from its financially troubled parent corporation, Brook Group, and is going to stand alone as a publicly held company. Stock has been issued initially at the cost of one of those collectors edition comics and going up steadily. Skybox also released a quarterly statement, and it's a pretty interesting read. As of September 30, Skybox reports a gross income of $19 million dollars for 1993 based on gross revenues of $33 million. That's a lot of cards, folks. A year before, Skybox had a loss based on $32 million in gross revenues.

In the meantime, Starlog Magazine has issued a public issuance so that they can set up a chain of comic and science fiction stores. They've already opened a store in the King of Prussia shopping mall in Pennsylvania. This puts them up against the stock offering by the Dram Factory people in Connecticut, who are doing the same thing. Most stock analysts this reporter has talked to is exceedingly leery of both of these.

By Steve Fritz

...Blockbuster Video May Sell Comics

The last item up is Big Entertainment's Tekno Comics. This is a new enterprise that is planning a series of items that it will call interactive comics involving CD-Rom's. The most interesting aspect of this company's public offering are the people behind Tekno. The founders are Mitchel Rubenstein and Laurie S. Silvers, who's last big project was the Sci-Fi Channel. Famous writers they now have on the job are Mickey Spillane, John Jakes, and the great Robert Silverberg. They also have Disney working with them.

I don't think anyone should be surprised if even more interesting companies - like a publisher or two - go public in a year or so.

Defiant Wins Lawsuit With Marvel

US District Judge Michael B. Mucasey dismissed Marvel Comics' copyright infringement suit against Defiant Comics. The case involved Defiant's *Warriors of Plasm* title, which Marvel stated impinged on their copyright of (what was at that time) the unreleased Plasmer UK title.

"This is a clear-cut vindication of our position in this case," says Defiant one Jim Shooter. "We knew that we had not infringed upon the title. Obviously, we are thrilled with the Judge's ruling."

A number of other publishers are relieved with the ruling. "It could seriously have stopped us from launching a new character as we wouldn't know if what we called it would impinge on some other publisher's title," said a major publisher who wished to remain anonymous.

Valiant Switches Armorines And Time Walker

Valiant has switched the release dates of *Time Walker* #1 and *Armorines* #1. Time Walker, of course, is based on Ivar, brother of Gilad (the Eternal Warrior) and Aram (Armstrong) and were introduced in their combined #8 issue. Originally planned for a March '94 release, it will now come out in May. The Armorines were introduced in *X-O Manowar* #25, and will now come out in March instead.

Valiant has also promoted their PR man, James Perham, to operating manager. Marty Stevers of Capital City has taken over his place.

Neil Gaiman To End Sandman As Ongoing Title

Neil Gaiman and DC Comics have announced that their Sandman title is going to come to an end, at least as an ongoing title. Don't worry though, Gaiman states that this shouldn't be considered the end of Morpheus, the Endless family of Gaiman's association with DC.

Instead, after the end of the Kindly Ones story arc, there will be a number of "epilogues" to the Sandman monthly title. Meanwhile, Gaiman is already working on a number of mini-series on the likes of Death and Delirium as well as Tim Hunter from the Books of Magic. Also, don't be surprised if Dream pops up in more than just the monthly title.

You can also expect to start seeing Gaiman's name on TV credits and on a record by Alice Cooper.

© DC Comics

The End Of Captain America?

Or is it really the beginning? Marvel has announced that the Super Soldier serum that made ol' Cap America the way he is, has some nasty side effects. In fact, if you look at *Captain America* #422, you'll start seeing signs of oncoming malady. Expect next year to be devoted to Steve Rogers search for a new Cap. Don't be surprised if that person is unveiled next Summer.

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Blockbuster Goes Into Comics

A number of Blockbuster Video stores have started stocking comics. We're not talking about one of those rotating racks, either, but shelves upon shelves of them. Can this mean that the largest video rental chain in the country is going to become one of the largest comic retailers in the country as well?

Blockbuster's Wally Knief denies it. He does say though that a number of the stores that will carry comics are franchises. Stores owned and operated by Blockbuster Video itself are not going into the comics retailing world.

On the other hand, a number of sources are telling this reporter confidentially that people saying that they are from Corporate Blockbuster are trying to set up direct marketing deals with them.

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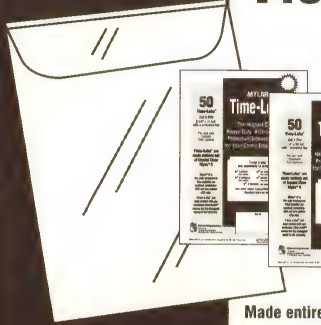

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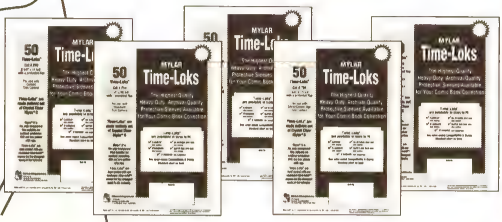

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Kirby & Ditko Original Art are Hot Hot Hot!

Editors Note: Joe Mannarino is the consultant to Christie's Comic Collectible Auctions, knows most of the major collectors in the country, and is a long time collector himself. These put Joe in a unique position to keep CBM readers informed and up to date about what goes on in the "high end" collectibles market.

Time to review this year's Christie's Halloween Comic Collectibles auction held October 30, 1993. The auction was highlighted by a number of record prices.

Frazetta & St. John Original Art:

Record Price! Frank Frazetta's "A Princess of Mars" oil, sold for $90,500... a record at auction for a Frazetta. Other Frazetta sales of note included the "Mothman" (oil on canvas board) which sold for $68,500. A Frazetta watercolor from the upcoming "Pillow Book" sold for $10,580, and two pencil illustrations which sold above their estimated value.

Record Price! J. Allen St. John - Original cover art from the Amazing Stories pulp magazine dated March 1944 sold for $25,300... a record price at auction for a pulp cover.

Jack Kirby Original Art:

Without question, the hottest sales area was Silver Age original comic art, especially Jack Kirby and Steve Ditko.

© MEG

Record Price! Jack Kirby's original art to a Marvel poster featuring Galactus and The Silver Surfer sold for $10,925... a record at auction for the artist.

Twenty-seven of twenty-nine lots of Jack Kirby art exceeded the mean estimate. Examples included: *Avengers* #10 Captain America pin-up $9,200; *Fantastic Four* #21 page 1(splash) $6,555 (est. value $1,500-2,500); *Fantastic Four* #5 page 22 $5,175; *Thor* #126 page 9 $3,680; *Avengers* #2 page 5 $2,990; *Fantastic Four* #7 page 11 $3,220; and *Hulk* #5 page 7 $2,300.

Steve Ditko Original Art:

Steve Ditko original art was also in tremendous demand: *Spider-Man* #12 page 12 $2990; *Hulk* #6 page 22 $2,530; and *Spider-Man* #36 page 13 $2,530.

Murphy Anderson, Joe Maneely, & EC Original Art:

Impressively, prices were consistent across all titles, including pre-hero. Other original art sales include: *Vault of Horror* #12 Cover $5,700 and *Hawkman* #8 cover (by the incredible Murphy Anderson) $5,750.

Three rare Joe Maneely covers each estimated $600-800 which sold for $3,900, $2,185, and $1,985.

Comic Strip Original Art:

Sales were highlighted by a Floyd Gottfredson Mickey Mouse Sunday Page sold for $9,200 and a 1949 Hal Foster Prince Valiant Sunday Page sold for $9,200.

Gaines File Copies:

The William Gaines file copies were again a big hit and high grade Silver Age remains very strong. *Vault of Horror* #13-40 offered with *War Against Crime* #10 & #11 sold for $12,650, and *Weird Science* #1-22 sold for $11,500.

Silver Age Comic Books:

Amazing Fantasy #15 VF $16,100; *Hulk* #1 VF with exceptional page quality sold for $7,130; Joe Kubert's personal file copy of *Showcase* #4 VG+ $5,060; The Bethlehem copy of *Lois Lane* #1 sold for $4,830 (over four times guide) and Lois Lane #2, 3, & 4 sold for $1,600 as a lot.

Runs of Silver Age Marvels sold for well above estimate. *Spider-Man* lot estimated $1,200-1,500 sold for $2,070, *X-Men* lot estimated at $800-1,200 sold for $1,840, and there were similar results for the *Avengers*, *Fantastic Four*, and *Iron Man* runs.

Silver Age DC's also sold well especially *Showcase*, *Mystery In Space*, *Strange Adventures*, and *Brave and The Bold*.

Golden Age Comic Books & Misc.:

Superman #1, restored FN $10,350; *New Book of Comics* #1, FN+ $4,485.

Jr. Justice Society Membership Kit (VF, Circa 1948) $1,800.

RECORD PRICES AT OTHER LOCATIONS:

Diamond International Galleries - Hit Comics 1-24 (all Mile High Copies, all with Lou Fine art) $40,000 the set; Capt Marvel Statuette (VF, Circa 1944) $8,000; Hoppy The Marvel Bunny Statuette (NM, Circa 1945) $5,000; Flash Gordon Sunday Full (1935, by Alex Raymond) $35,000; Tom Mix Statuette (VF, Circa 1933) $2,850; Flash Pinback Button (VF/NM, Circa 1942) $2,000; Little Orphan Annie Secret Guard Rings (2 different, NM/MT, Circa 1941) $10,000 the pair.

Hakes Auction - Tarzan "Drink More Milk" Bracelet (VF, Circa 1934) $2,800. That's it for this month, till next time... ●

By Joe Mannarino

Shedding Light on Conservation

THE BASIC VOCABULARY

The purpose of this column is to attempt to answer any and all questions regarding the preservation, conservation, and restoration of comic books and other paper collectibles... and the related implications for serious comic book collectors. I will strive to provide the most current information possible and to answer any and all inquiries. For some time now, much of the fan media has been deluged with questions about the "proper" preservation of comic books. So to begin, I feel it is important to define three important terms. The term, "**preservation**", should not be confused with "**restoration**" or "**conservation**" - as each has a distinct and separate meaning.

Preservation deals with the steps a person can take to ensure that the item in question remains in its current state. These steps are usually non-intrusive to the object or artifact itself, and deal mainly with changing the environment that the piece is situated or stored in, while imposing limits on the amount and type of usage an item will receive.

"The comics are meant to remain in the same condition as they were acquired..."

Conservation is used to denote the steps taken to *prevent any further damage from occurring* to an object, effectively maintaining an items' current condition for the benefit of future generations. Conservation can include direct treatment to the item in question (such as surface cleaning), but can also entail actions more closely related to preservation (e.g. changing the temperature or amount of exposure to light).

Restoration is sometimes used interchangeably with the term conservation, but is perhaps best defined as being those treatments that *attempt to return an object to it's original form and purpose*, all in an effort to recreate an earlier known state.

What does all this mean to the average comic book collector? In general, the collector is concerned with preserving their collection - that is, preventing any damage from occurring. The comics are meant to remain in the same condition as they were acquired, therefore, even the average enthusiast should be concerned with controlling environmental influences, wherever possible. Not only will this provide the most stable environment for the book, but the chances of damaging items in their collection is greatly diminished.

STEP ONE - CONTROL LIGHT

By far the easiest environmental factor to control is light, both in terms of quantity and quality. Quantity of light is a term that refers to the amount of exposure (i.e. intensity of the illumination as well as the length of time an object is lit). Quality of light refers to the visible and non-visible spectrums. Examples of the non-visible spectrums are infra-red and ultraviolet light.

Light, if not controlled, will serve as the catalyst for a variety of chemical reactions, all of them harmful to comic books. Fading inks, embrittlement (due to acid formation), and eventually discoloration (i.e. browning) are all symptoms of light damaged paper. There is also evidence that light sources may be linked to initiating the biological processes that eventually lead to the appearance or brown of rust colored spots (more commonly known as foxing).

Of greatest concern is the ultraviolet spectrum (both A and B components) because it provides the energy needed for the previously mentioned damage to occur. Since ultraviolet rays are produced both by the sun and by fluorescent lighting fixtures, normal incandescent light bulbs should be used. However, normal light bulbs (which do not produce large quantities of UV rays) do produce heat. Therefore, care should be exercised whenever a comic is exposed to light. Light, especially the ultraviolet spectrum, can be thought of as the spark that initiates chemical degradation.

Light intensity is measured in lux and it is recommended that levels above 150 lux be avoided. Lux is a technical term and is an indication of how bright a light source is. One foot candle (the old measure of light intensity) is equal to 10.76 lux. You can try measuring light levels by using a simple hand-held light meter (as some light meters still measure light levels in foot candles). By using the formula and a meter, you should be able to measure approximate light levels near your own collections. The Ultraviolet component in light should be kept at a level below 75 microwatts/lumen in order to lessen the damage caused by the exposure. Even better, and far easier, simply avoid exposure to light and especially UV light, whenever possible.

Comics, as well as any paper collectible, should be stored in the dark - away from all light sources. If a book is taken out to be read (and all books, even comics, were created to be read) exposure should be kept to a minimum. Subjecting a comic to any source of UV light, is to be avoided whenever possible. It is important to note that light damage is cumulative. That is, every time an object is exposed to a light source, some form of damage occurs, no matter how bright or how long the exposure."

"Comics, as well as any paper collectible, should be stored in the dark"

Last but not least, it is important to note that light damage is cumulative. That is, every time an object is exposed to a light source, some form of damage occurs, no matter how bright or how long the exposure. Since this damage is not easily reversible, increased exposure simply means more damage. The

By Conservation Technician Tracey Heft

question then becomes - how much damage is too much?

STEP TWO - CONTROL TEMPERATURE & HUMIDITY

The next step in creating a safe storage environment for your collection is to limit all variances in temperature. By adjusting the level of your thermostat you can limit the rise and fall of the temperature to a few degrees. This will enhance the preservation of your comic collection.

It has been estimated that for every 10 degree drop in temperature, paper life is approximately doubled (Library of Congress, Preservation Leaflet No. 2). This is one reason why lower, colder temperatures are better for your collection. The other, and just as important reason is that a higher, warmer temperature will promote the active growth of molds and fungi, quite often causing severe discoloration and staining of the books in question.

"...it is important to note that light damage is cumulative.

This is not to suggest that all your collectibles should be thrown into a freezer and locked away. When the temperature of the air drops or is lowered, the relative humidity increases. A high relative humidity can be just as destructive to the paper as a high temperature. Relative humidity is basically the extent to which the air is saturated with water vapor, expressed as a percentage of the maximum For example, 50% rh indicates that the air is holding half of the water vapor it can. The higher the percentage, the more moisture that is in the atmosphere, with 100% being the point at which condensation will begin to form.

Paper is a hygroscopic material, (i.e. it absorbs any moisture from the air surrounding it). When moisture is absorbed, the paper fibres expand. If the object is placed into a dry environment (below 35% relative humidity) any moisture contained in the fibres of the object will be released and the object will contract.

This cycling between dry and moist atmospheres is harmful to the paper itself and will result in a loss of paper strength as the molecules begin to break down. The breakdown of the molecular bonds holding the molecules together will also result in increased browning of the pages as acids are released. Also, research indicates that a relative humidity above 60% can promote the growth of bacteria (such as mold) and possible result in foxing. While it is not known what exactly causes foxing to occur, it is suspected that high humidity and light are key factors in its appearance.

By placing your books into a cold environment you are indeed lowering the temperature and hopefully accomplishing your overall objective - the preservation of your collection. However, if you subject the books to the wild cycling of humidity (going from dry air to moist air) - you are negating, to a certain extent, any benefits you hoped to achieve.

Internationally recognized standards for the safe storage of paper artifacts (and this includes comic books) is a temperature range of 68-72 Fahrenheit with a relative humidity of 50%. While this might not be realistically achieved by the everyday comic collector, attempts should be made to keep the collection in as stable an environment as possible. Through the use of humidifiers, careful storage (for example, away from outside walls, in centrally located rooms), and selective lighting (turning lights on only when you view or examine a book) a stable environment can be created, thus enabling the collection to survive in it's present condition.

MOVING YOUR COLLECTION

If the collection is to be moved from one area to another, the change should be done gradually in order to allow the paper time to adapt to the new environment. Remember, sudden changes in the temperature or the relative humidity will cause damage to occur. Once a book has adjusted to it's new environment, it will reach a state of equilibrium - where reactions on a molecular level will slow and eventually stop. As long as the environment remains unchanged, harmful chemical processes will be slowed, if not eliminated. If an item is relocated to a new location, the paper will react to the changes in temperature and relative humidity and the breakdown of the cellulose molecules will begin again.

In Summary

Controlling and stabilizing the environment is the all important variable in the storage and display of your paper collectibles. Environmental changes are one of the leading causes of damage and the irony is, they are one of the easiest factors to control. There are reasons why a certain pedigree collection (Edgar Church) stored in the cool, dry air of Colorado remained in the same condition as when it was first compiled - the changes in relative humidity were minimal, light levels were negligible, and the temperature was well below 68° Fahrenheit. All it takes is a little time and a little concentrated effort in order to ensure that your collectibles remain in their acquired condition.

It is my hope that this and future articles in CBM will provide collectors with essential information about the preservation of their paper collectibles. Until next time, when we'll delve into the concepts of "inherent vice", "micro-climates" and perhaps why comic books should never be sealed within a bag or a box, keep on collecting.

Editors Note: *For the past two years, Tracey Heft has served as a conservation technician for the Canadian government and has been directly involved in the treatment of archival materials and historical works of art on paper from both the Canadian government collection and private collections. These materials range from books, prints, comics, and movie posters... to 16th century maps and atlas pages. Tracey also accesses information databases from all over the globe and conducts research using these information sources.*

Comic Market Confusion!

Less Conservation & More Competition

Conservation Controversy
by Jef Hinds

I'm writing in response to Damian Caprio's letter in OCBM #7. I feel much of the confusion he expressed over different storage plastics can be traced to the recent infiltration of the baseball card hobby's historically lower conservation standards into the comic book supplies market.

Because of the recent slump in the baseball card market I believe those suppliers saw the comic book hobby as fertile frontier for profits.

But comics aren't just "big" baseball cards. Prior to this, the word "archival" was never applied to Polypropylene, Acrylic, or PVC storage products for comics. I feel this was a step backwards and the cause of much confusion.

The comic book hobby has always had higher conservation standards than the card hobby... in part, because of a card's durability. The need for better conservation standards just wasn't as urgent. Mylar D film has been in

> "The comic book hobby has always had higher conservation standards than the card hobby..."

widespread use for comic storage since the mid 1970's. It's properties are well known to archivists, conservators, curators and comic collectors to be unequaled.

The word "archival" has acquired a new meaning in the evolving lexicon of the comic book hobby. It has become synonymous with a level of quality attained only by the use of Mylar D film (or its equivalent) for storage. The Library of Congress and the National archives have already set standards which recognize the fact that only Mylar D or it's equivalent are considered "archival" quality.

In order for a consumer to make an informed decision on a purchase, they must have the facts. It's important for collectors and dealers to ask "What is this bag or sleeve made of?" That's because serious collectors want to know exactly what they are getting.

Fireworks in Florida
by David T. Alexander

The new comic wars have gotten to be just that - a war here in Central Florida. The battle ground is the city with the most per capita comic shops in America: Orlando, Florida. It seems that as fast as one store goes out of business, another one or two open to fight for the existing customers. The local residents can't support the stores that currently exist.

"Wanna-be" store operators seem to rely on the tourist trade to make up for any deficiency in local dollars. Theoretically this would seem to be a novel avenue for generating sales. However, non-regular buyers can come and go. In Orlando, which is America's most visited tourist destination, there are a lot of ways to drop the dollars and comics haven't proven to be near the top of the list.

What this has meant to local dealers is that discounting new comics is the way to grab the locals. Does it work? Every shop in the area offers discounts to subscription customers. Some go as high as 40% off cover price. The real battle looms on the horizon.

As the new year approaches, a couple new players in the current comics arena have plans to market new products at 50% off cover price. This is not on a subscription basis; the idea is that maybe lots of people will drive two, five, ten...fifteen or more miles to get a whopping discount.

This strategy doesn't bode well for the future. A lot of people will probably drop their local shops and drive to get the discount. The

> "In-fighting among retailers over existing customers will not advance the hobby or the medium..."

discounters feel that if they sell at what is essentially a break-even point, or even at a slight loss, they will get a huge volume of collectors and readers through the doors. Once collectors come in they will buy all their wants, such as back issues, bags, boxes and cards, at their store. Stores who can't offer the big discounts are furious. In-fighting among retailers over existing customers will not advance the hobby or the medium, however.

Most of the discounting dealers feel that current comics are not worth the cover price. As one retailer bluntly stated, "A collector can only get about 3-4 comics for $10. This makes the fifty cent boxes at conventions and stores look pretty appealing." One innovative Tampa retailer took his over-stock to a local convention along with a scale. Everything was offered at 99 cents a pound. He was able to move a lot of product this way. Topps, Marvel, Image, Valiant, DC, special covers, hot artists, bagged editions all sold well... at about 10 cents each!

> "He was able to move a lot of product this way. Topps, Marvel, Image, Valiant, DC, special covers, hot artists, bagged editions... all sold well... at about 10 cents each!"

What does this all mean to the dealer, fans, retailer or collector? Publishers need to look at the fighting retailers of Central Florida. If everybody spends their energy fighting over existing customers, I predict a lot of casualties will ensue. Of course every retailer has the "not me" attitude. Retailers and fans will drop out of the hobby, however. If everyone's energies are devoted to making the hobby interesting and available to new fans and if retailers spend more time finding their own niche in the fan base instead of trying to be like every other retailer only bigger, maybe those same retailers won't feel compelled to slash prices to move books.

And maybe their customers, the fans, won't feel put off by dealers who are more interested in fighting one another than they are about good, old-fashioned customer service that is friendly and fair.

Commentary By Jef Hinds & David T. Alexander

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Alert Reader Note

Steely eyed Overstreet readers will note that your intrepid reporter was again referred to as Lee "Hestor", on page 18 of issue number 8. This is not the result of careless editing. It is the fine work of the worldwide anti Lee conspiracy. To combat this recurring situation, I am having my name legally changed to "Lee Hest(either e or o)r". This should help to avoid confusion in the future.

Current Age

The constriction of the market, which I'm sure everyone had felt by now, has undoubtedly resulted in some retiring from the field. Those of us who remain, can and will survive if we learn from what has happened. Publishers, creators, distributors, retailers ... all need to focus their attention and efforts on promoting comics for reading and enjoyment. I try to discourage shop owners from "stockpiling" new comics in the hopes that they will turn into huge piles of cash later on. They are more likely to turn into huge piles of fire starter. I also suggest diversification of product line and the inclusion of items that are quality.

DC: Interest in all four Superman titles has continued to decline; many who started with the "death" issue have stopped reading now that the "real" Man of Steel has returned. After all the hype, the real question is, did DC really enlarge the comic market with the entire death and rebirth of Superman? While sales on Superman comics skyrocketed, I feel this was a temporary phenomenon. Our sales numbers are dropping down towards the "pre-death" numbers. The same may be true of the current "boom" in Batman sales. There are a lot of fans who are disappointed over the supposed end of the Sandman series when Neil Gaiman leaves the book. However, I applaud DC for ending the series on a high note. Perhaps the series could be followed by some one-shot stories handled by different writer/artist teams.

Marvel: The main interest right now seems to be in back issues of the new series *X-Men* and *X-Men Adventures*. While demand is high, some of these issues are getting much tougher to find on a wholesale basis. *X-Men Adventures* #1 now goes for $7, with issues 2 and 3 going for $4 each. New series *X-Men* prices have risen in our stores, to the following. #1A, 1B, 1C, 1D - $2; #1E $5. #3 and 4 $4; #5 through 9 $7; #10 $4; #11 through 18 $3.50. Which brings me to an important point. I feel that retail back issue prices should be based on wholesale cost. If a back issue is hard to obtain and the cheapest wholesale price is $4, a dealer should be able to charge $8 for the book even though "the guide" may have it listed at a lower price. By having the comic, albeit at a higher price, the dealer is offering the customer a back issue service of sorts with the choice of buying the book or not. I think this is preferred over not having the issue available at all.

Valiant: Sales figures, while low, seem to finally be leveling off. There is some anticipation for the new Ninjak series, but no one here is expecting a blockbuster.

Image: Sales on new issues continue to decline here. *Spawn* appears to be the only Image book with any real staying power, both as a new and back issue. Our *Spawn* prices are as follows: #1, 3, and 4 (with coupons) - $8; #2 $9; #5 $7; #6 $4, #7 and 8 $3. These prices a modest mark up over our lowest wholesale cost. In this case, we paid $3.95 for *Spawn* #1; $6.50 for #2; $4.75 for #3; $4.50 for #4; $3.75 for #5. All of these books were purchased from Edgeman, who had the best deal we could find. The long overdue "black" cover *Deathmate* finally arrived, along with a notice that the "red" issue was being resolicited due to lateness. Unfortunately (for retailers), because "black" arrived just under the wire (i.e. within the 90 day limit), it is not returnable; I'm sure that many retailers wish they were. I've sold barely one-third of the copies that I ordered in May!

Defiant: *Dark Dominon* #1 arrived three weeks ago. Out of the 30 copies I ordered (this is after cutting my order twice), less than 20 have sold. And those *Dark Dominon* #0 cards and binders? I have yet to see either one.

Malibu: Ultraverse books with Barry Smith's *Rune* do better than ones without the extra Rune pages. However, it's too early to determine just how much better.

Dark Horse: *Star Wars: Tales of the Jedi* made a strong debut, selling nearly three-quarters of the copies ordered in two weeks.

Price Guide Proliferation

Has anyone noticed how many "price guide" magazines are currently on the market? One unsettling trend I see is that many fans will scan each and every magazine to see which one has the highest prices for the issues he or she owns; then use that "guide" when trying to sell the comics. Maximizing the amount you can get for your comics is something that everyone wants ... but let's be realistic.

> "Few dealers are going to pay even half retail for any item, much less the highest possible retail listed in a 'guide'."

Another trend occurs with younger fans. They will go to a store with a copy of "Guide X" in their hands, and search through the back issues, specifically looking for books that are priced under what "Guide X" says they are "worth". When they find such a book, they will immediately snatch it up and buy it, regardless of whether they have any real interest in the comic; they are buying it simply because it is priced "under Guide". Their thoughts are focused not on reading the comic, but on selling it and turning a profit. The solution as I see it? Educating fans as to what they can reasonably expect to get for their comics when they sell to a retailer, and emphasizing the reading and enjoyment aspects of the hobby over the "buying to resell and make big bucks" aspect.

Acquisitions

(1) Three separate buys combined to produce one complete set of *Classic Comics/Classics Illustrated* with many first printings and some nice, higher grade copies. (2) a nice collection of Dell Giants (predominantly the "Mickey and Donald in Disneyland" variety) and Four Color Comics (with many early photo covers). Because the overall condition was superb, more than a third of the books have sold.

Misc. Sales

Batman #100 FR $84; *Detective* #81 GD $71; and *Detective* #97 VG $116.

In Conclusion - It's great to hear all the feedback from readers of the Market Reports. Don't forget to say, "Overstreet Uber Alles!"

JOE DUNGAN
Now & Then Collectibles
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Seasons Greetings from beautiful San Antonio, home of Pace Picante Sauce and other assorted delicacies. It has been awhile since I have been able to take pen in hand and do a market report, and it feels good to be back at it. Even though September & October are typically slower months, there were enough good books to keep things moving and all indications are that it should be a good November and December. So on with the report.

Current Issues

DC: Sales on Superman titles continue to be strong while the post-Knightfall Batman sales have fallen off a bit. The Elsewhorlds titles - Superman: Speeding Bullets and Batman-Houdini sold extremely well, especially the former. Other DC titles that are doing well include: Hawkman, Robin, Catwoman, Jonah Hex, the Children's Crusade titles and (in anticipation of the forthcoming changes) Green Lantern.

Marvel: The Fatal Attractions story line; notably X-Men #25, Wolverine #75, and Excalibur #71, sold (and continue to sell) well. Gambit #1, Daredevil The Man Without Fear, and the Bloodtrex issues have also been rousing successes. As of this writing, the first parts of Blood and Thunder, and Siege of Darkness story lines are doing well.

Image: Spawn is still my best selling title, period! Other good sellers are WildC.A.T.S., Cyberforce and Savage Dragon. Most of the other Image titles have fallen off. Deathmate Black was appropriately named - anyone who ordered heavily on those will be wearing black for quite a while (another tribute to Image and their continued problem of getting their books released on time). There continues to be interest in Wetworks, even though one wonders if it will ever hit the shelves.

Valiant: Despite all the doom and gloom one hears about Valiant, their titles continue to be some of my best sellers. X-O, Second Life of Dr. Mirage, and Turok, all sell very well. On the next tier would be Bloodshot, Eternal Warrior, Secret Weapons, Harbinger, and Solar. The remaining Valiant titles are moderate sellers. Ninjak #1 just hit the stands and, despite some disappointment in the looks of the cover, is moving quite well. Being located near an Army post, I've gleaned that since Valiant titles are not sold on the newsstand that the vast majority of the military buyers, who often depend on the post or base exchange for their comics, have little interest in them since they do not see them on the rack. Valiant may want to take a look at their policy of not being distributed on the newsstand.

Malibu: Ultraverse titles in general have picked up, especially Prime and Strangers. The Rune chapter books, notably Sludge #1 and Nightman #1 did very well. Generally, these books are perceived as being well written with good, but not great art - a lot like Valiant was/is perceived. The main complaint with the Rune Chapters issues is that by splitting the books, that both stories suffer due to their length (which is an interesting perception since the Rune story is an added feature and does not take away from the main story). Perhaps a Rune #0 would have been a better option?

Defiant. All Defiant titles continue to be moderate to slow sellers. The binder fiasco for Plasm #0 soured the buying public so much that this company still hasn't recovered. Over the long haul, I feel however, that the quality of these books will win out, resulting in an increase in sales.

Recent Back Issues

DC: Superman and Batman are the mainstays of the DC back issue market. Doomsday issues are selling well in anticipation of his return as are Funeral for a Friend sets at $20, and Reign of the Superman sets at $45. Man of Steel #25 at $4; Action #689 $3; and Green Lantern #46 $4, all continue to sell well. Knightfall sets with #491 at $65 and Batman #497 $6, and #500 $5 are good movers. The recent Superman and Batman story lines have rekindled interest in the pre-Doomsday and pre-Knightfall back issues, especially since those books are so inexpensive. What is nice to see is that the buyers of both the current and recent DC back issues are essentially all readers. There are very few speculative buyers. As a result the prices on these books tend to stay reasonable and as long as they do, the sales are good. Also note that requests for Jonah Hex - Two Gun Mojo issues have picked up as people have discovered how well written these issues were. The success of recent ElseWorld books has rekindled interest in the earlier releases in the ElseWorld series.

Marvel: Amazing Spider-Man #298 to 300, New Mutants of #98, and Uncanny X-Men #266 are my most requested Marvel back issues. These all sell well at guide to 1.25 X guide. Venom appearances, although they have slowed down a bit, continue to be good sellers. Other key issues and first appearances such as Uncanny X-Men #244 and Annual #14 and New Mutants Annual #2 are all moving well at guide. The X-Men #244 and Annual #14 and New Mutants Annual #2 are all moving well at guide. The X-Men Animated Series seems to have spurred a lot of this interest. As a result the buyers seem to be a mixed bag of new or returning readers and speculators. Hence as the supply of these issues dwindles (unlike the situation for Superman and Batman issues which is all reader driven), the prices will escalate enough to perhaps dissuade the new readers. Also extremely hot are Daredevil #319 to 321, Daredevil The Man Without Fear #1 to 5, Deadpool #1 to 4 and Sabretooth #1 to 5.

Image: The release of the prestige packs containing early issues of Image titles has drastically reduced the demand for essentially all Image back issues. The only real exception to this is Spawn #3 to 5 which still sell very well at guide or better. There is also a demand for Cyberforce #1 and Pitt #1 and 2. Maxx #1/2 and Image #0 sell surprisingly well at around $10 and $15 respectively.

Valiant: There are still a few pre-Unity issues that sell moderately well at guide. Notably, Rai #0 to 5, Solar #4 to 9, Magnus #2 to 8, X-O #1 to 6, and Harbinger #3 to 7 most other pre-Unity issues sell well only if they are discounted 20 to 35%. There are few Unity or post-Unity issues that move at guide.

Malibu Prime... if you will excuse me... is the prime mover in Ultraverse back issues. Prime #1 $5, #2 $10, and #3 $3 are selling very well. Hardcase #1 and Strangers #1 are also requested and move at 1.5 X cover.

50's to 70's

The earlier back issue market is like the two sides of a coin: Mail order and convention sales tend to be centered around high grade early and key issues, while the in store sales tend to be more distributive with the lower grade books being the better sellers.

Marvel/Atlas: Pre-hero Marvel and Atlas comics tend to be good sellers in good and better condition. White paged, high grade copies of Amazing Adventures, Journey into Mystery, Strange Tales, Tales of Suspense, Tales to Astonish, etc., fly at 2.5 to 3.5 times guide. Main stream 60's titles in GD to VG and VF to NM consistently tend to move at guide to guide and a half depending upon the issue. Examples are FF #15 VF 1.1 X guide, FF #48 NM 1.5 X guide; Spider-Man #3-#10 VF 1.2 X guide; X-Men #4-#9 VF+ 1.1 X guide; and Hulk #4 & #5 VF/NM at 1.4 X guide.

Other good sellers were Iron Man #1 NM, Submariner #1 NM, Iron Man and Submariner #1 VF, Hulk #102 NM all at guide to 1.1 X guide. The White Mountain copies of Tales to Astonish #35-101 and Avengers #93-100 sold quickly at 1.5 to 2.0 times guide while pre-hero Strange Tales issues sold at 2.0 to 3.5 X guide.

70's issues tend to be moderate to slow sellers with no real standout issues or titles. There has been a noticeable upsurge in requests for some of the Marvel magazines, such as the Rampaging Hulk and the Deadly Hands of Kung Fu.

DC: Right now 10 cent & 12 cent DC issues in general sell better in all grades than their Marvel counterparts.

> "White Mountain copies of Metal Men, Challengers, & Mystery in Space, in FN to NM condition all sold at 2.0 to 3.0 X guide."

The notable exception to this is any ultra high grade copy of any early but non-key Marvel which sells more readily than a DC of the same period. Reported sales are as follows: Mystery in Space #25-40 FN/VF; Green Lantern #'s 4 & 5 VF; Flash #115-120 VF; Metal Men #1 NM; Justice League #11 & #15-20 VF; Showcase #3 VG, #4 FN, #11 FN+, #20 VF, #27-40 VF+ and 60-80 VF/NM all sold easily at guide to 1.5 X guide. White Mountain copies of Metal Men, Challengers, & Mystery in Space, in FN to NM condition all sold at 2.0 to 3.0 X guide. Any 50's DC with white pages is a good seller, almost regardless of the overall condition.

DC's from the 70's have picked up, especially the Superman and Batman titles. Interest is undoubtedly being spurred by the current storylines of these characters. The Black Orchid and Spectre stories in Adventure Comics are also in demand.

Deft/Gold Key: Interest remains high for most any superhero or TV related issues in pretty much all grades from VG to NM. The interest in Dell seems to be focused on Turok and certain Movie and TV tie-ins. Dell issues tend to sell well only in GD to VG or VF to NM conditions. A renewed interest in lower grade copies of Western titles has also been noticed. There has been quite a few requests for Mad Magazine, Warren magazine titles (especially Vampirella) and various other Horror/Monster titles such as Castle of Frankenstein. Charlton titles such as Captain Atom, Blue Beetle, Space Adventures, Outer Space and mostly any Steve Ditko books (in FN or better condition) are picking up steam.

Pulps & Paperbacks

Sci-Fi pulps have done moderately well for us while the Hero titles such as Doc Savage, Shadow and especially Spider have been selling even better. Paper quality and cover brightness are the determining factors of salability more so than other condition criteria. Of course the attractiveness of the covers and the story/author also are determining factors. After illustration to the consumer that we plan to carry a diversity of collectible Sci-Fi, Adventure and TV related paperbacks, sales have started to pick up

The pulp heroes and TV titles have particularly done well. Tight grading on paperbacks is a must for insuring their sales.

Toys

Superhero and Sci-Fi toys have really been selling well - probably an early Christmas shopping spree. Star Wars, Battle Star Galactica, Star Trek, and Indiana Jones figures, vehicles and playsets have especially been requested. These all (with the exception of the Star Wars items) must be still in the box or on the card. Star Wars items sell well even loose if they are complete and in excellent condition.

The new Star Trek figures are also selling well (especially Guinan at $15). Superhero figures sales are dominated by X-Men & X-Force figures. Most requested and most readily sold are Iceman $25, Colossus $20, Nightcrawler $15, Bishop $12, Invisible Woman $60, Daredevil $35, 1st release Silver Surfer $50 & Wall Crawling Spider-Man $25.

Super Power and Secret Wars figures also sell well both in and out of packages. Super Powers seem to sell better on the card while people seem to prefer Secret Wars figures complete, but loose.

There is still a market for Mego Comic Action and Pocket superheroes as evidenced by some recent sales of Comic action Shazam, Captain America $60 and Aquaman $65 (all MOC), and Mego Batgirl $250, and Superman $150 both MOC.

The Batman Animated figures also do well if priced between $6 and $12 depending on the character. Catwoman in particular is a rapid sell.

Eagerly awaited is the new line of Alien/Predator figures. Also speculation is rampant concerning the upcoming release of new Star Wars figures. Will they be the same as the previously released series? Will they be the same figures, but done in a new format? Will they be an entirely new line of figures? Whichever of these, if any, turn out to be the case - they'll be a sure fire sell.

In closing, I'd like to say that the upcoming months look to be very active ones for comics and toys. I'd again like to thank the staff at Overstreet Publications for giving us this opportunity, and of course all our patrons out there who have helped make this business the enjoyable experience it has been. So till next time, with accolades to Stan Lee, Excelsior!!

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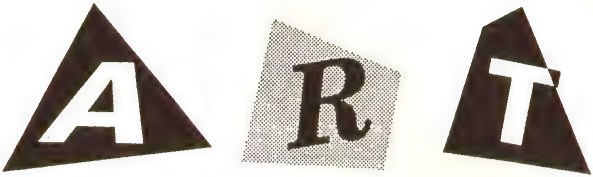
My guess is, lack of choice is not a problem in regards to new comics these days. Fall and Winter are normally slower sales periods, but the publishers are acting like this is Summer time. I think it's a bit much. Terry Stewart, President of Marvel Comics, said in a recent interview that Marvel wouldn't be printing so many titles if there wasn't a demand for them. Really! Well, here's my question. Who is demanding all these titles? Fellow retailers tell me they aren't. They would like to see the faucet turned down a little. So, are the fans really asking for all this product? Let me know, Puhleeese!!!

New Comics

Bone seems to be the talk of the town lately. It seems like a cross between Pogo and Lil' Abner. It's a fun and amusing read. Sure it's black and white, but try it, you'll like it. *Daredevil*'s "Fall From Grace" storyline and *Daredevil*'s mini-series written by Frank Miller are selling splendidly. *Superman* & *Batman* titles are selling strong, though not as strong as last Summer. I'm sorry to see the *Jonah Hex*



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series come to an end. It was very entertaining and sold well, a dynamite combination. Image sales are way down from even a month ago. *Spawn*, *Super Patriot*, and *WildC.A.T.S.* are their best sellers here. The Valiant line

"Image sales are way down from even a month ago."

has settled down to average sales on most of their titles. There seems to be great anticipation for their upcoming *Ninjak* #1. Ultraverse looked like it was going to be the "New Valiant", but they have leveled off. However, there has been above average interest in their *Rune* title.

Gold & Silver

In no particular order we have recently acquired the following: *Amazing Spider-Man* #8, 20, 27, 51; *Avengers* #11; *Daredevil* (Marvel) #1; *Action* #252; *Adventure* #260; *Batman* #62, *Detective* #30, *Little Dot* #2; *Gorgo* #15; *Flash* #109; *Metal Men* #1, *Showcase* #27, 29, 55; *Sea Devils* #1, *Strange Adventures* #180, *Mad* #25.

Card Commentary

Boy, the card providers learn quickly, don't they? New card sets are rolling off the assembly line at a frightening pace. I sometimes feel as if I'm watching a Mickey Rooney/Judy Garland film, "I know how we can raise the money gang… let's put out a new card set every week!" It's getting a lot harder to track what's presently hot. As card producers continue to kick out so many new sets, consumers here are becoming much more selective. Marvel Masterpiece II seems to be leading the pack. As of this writing, we've just received the Deathmate series significantly late and significantly after *Deathmate* was "almost" hot. Looks like retailers get the stale end of the dressing again, especially considering the product is non-returnable! At any rate, hope your Thanksgiving is no Turkey. Take care

JERRY RINGI
GEORGE PESQUERA
Amazing Fantasy
P O Box 29483
14346 Warwick Blvd Ste 355
Newport News, VA 23602
(804) 877-6030

Retailer Tips

Well, our first anniversary sale was a tremendous success. We shared our ad and TV spot costs with Marvel (co-op), which kept our costs down and resulted in a great turn out at all three locations. So if other retailers are reading this and have not tried the co-op approach yet, George and I highly recommend it!

Nodell Notes

We also hosted Mr. Mart Nodell at our stores; I must say the creator of the original Green Lantern is one special and classy individual. He never seemed to tire, and kept signing all day long. If you're lucky enough to be attending a show or a local store that he is at, be sure to stop by and visit with him.

DC - Superman and Batman—same old story, same old line. Superman titles are still going strong, but comment about his long hair is leaning against just how long it has gotten, especially with that pony tail. Interest in Sandman is starting to increase as the final chapter by Neil Gaiman is coming up, which will bring a close to this storyline. The new Robin series started off well as we sold all our copies and still had additional customer requests. Speeding Bullets (the special one shot deal that had a twist on the Superman/Batman storyline) was also a sell out for our stores.

Marvel - Daredevil has returned and the stories about this title's demise were apparently wrong. Both the series and the mini-series are about as hot as a Marvel title can get. If you missed getting to your comic store the day it arrived, you probably missed it. Wolverine has been hot (along with the X-titles) especially Wolverine #75. This issue just disappeared off the shelves and our re-orders flew out of our stores even faster than the first order did. Back issues of Uncanny X-Men are also selling briskly.

Valiant - Pre-Unity issue sales have slowed down in recent weeks. The high cost of these issues could be the

"Valiant is not content to sit back…"

cause. We even found some resistance at 20% off during our anniversary sale. New issue Valiant sales are still below what they were a year ago. Some titles only have a few customers pulling them; exceptions are Turok, Dr. Mirage, and a few others. However, Valiant is not content to sit back as their plans seem to be to keep producing exciting stories while introducing some new titles for 1994. We also sold another complete set of Valiant books to an individual from Florida, that makes two sets sold within two months.

Image - It seems being late is the number one problem for this company. I think Image has to become aware of the trouble and problems lateness causes retailers. I feel it will take a huge effort on their part to regain the confidence of the industry and the fans. Spawn still outsells all other titles, with Youngblood and WildC.A.T.S. titles also doing well. Our orders for all Image titles have been scaled back a great deal as fan resistance to many of their other titles seems to be growing. I think they need damage control and good PR and they need it quickly!!!

Malibu - Ultraverse titles are beginning to pick up some readers, as many feel that these books have the best chance of success of all the new universes offered this Summer.

Dark Horse - Comic's Greatest World sales have slowed down over the last few weeks. Our subscriber numbers have dropped with the end of the introductory line of dollar books.

Defiant - Back issues of Plasm #1 & #2 are beginning to sell off our shelves. Dark Dominion sold out at two of our three locations and we only have a few left at our third.

Continuity - Just about dead and gone at our stores. Those indestructible covers should be around on shelves at the turn of the century.

Well, I guess this brings our report from Hampton-Roads to a close until next month. See you then. Keep reading.

WILLIAM H. FEIST III
SHIRLEY A. FEIST
Book Trader
Dakota Square Mall
Minot, ND 58701
(701) 838-1694

Hey, hey! It's Book Trader Bill and it's November which means the Holiday Season is nearly upon us. Let's take a look at some of the great Christmas presents available for the comic collector on your list!

Bronze Age - We managed to buy a few Classics Illustrated (all umpteenth editions) in Good (at best) condition. Sales however, continue to be no threat to the Richter scale or any other scale known to man.

Current Age - Overall this month's report is almost identical to last month's. The trend toward customers downsizing what they collect continues. As before, Marvel and Image are the two major publishers affected by this trend.

DC - DC is actually gaining a little bit. Although Superman continues to shrink some, it is still at levels far exceeding pre-Doomsday numbers. Ditto for Batman, although many customers here say they are beginning to be bored with the Knightquest saga. As for DC's mature readers line, Vertigo, I suggest strongly watching all of the "Children's Crusade" issues. We sold many more issues than expected and the annuals are quickly selling out before they even get here!

Dark Horse - Although Dark Horse Comics Comics' Greatest World did well, I have noticed some drop in the follow-up story, Vortex. Frankly, I didn't feel that this was one of their stronger story lines. Making Ghost or X an ongoing series would have made more sense in this area.

Image - As mentioned before, the glut has made Image Comics one of the two most impacted publishers. Their continued tardiness in the areas of production and distribution continues to sour the attitude of both customer and retailer in this area.

Malibu - Malibu's new Ultraverse continues to do very well. It is unfortunate that their Protector's Universe is not doing as well.

Marvel - Like Image, Marvel has lost about one-third of their customer support here. Much of this is in the Mutant and Spider-Man titles. However, there are several story-lines from Marvel that have done, or are doing well right now and deserve watching. The first one is Daredevil: Man Without Fear. Also doing well is the Siege of Darkness, Blood Ties, Suicide Run, and the climax to Alpha Flight.

Valiant - The Deathmate series from Valiant/Image did release their last two Deathmate issues. Such a deal! Also I strongly suspect that Ninjak #1 is going to do extremely well. It will be interesting to see how the Valiant Vision process looks, and whether Solar Man of the Atom #29 excites people with the first story.

Cards - Skybox. Although the Marvel Series IV cards continue to do poorly, the Marvel Masterpiece II cards are very steady sellers here.

Hey, hey! It's Book Trader Bill, wishing you the merriest of Christmases and happiest of New Years!

TONY STARKS
4100 Forrest Green Dr
Newburgh, IN 47630
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Greetings! Once again, it is time for a market report from Southern Indiana. One of the dealers at a monthly show in Evansville recently complained that my market reports were too short, so this month I will address a couple of marketplace issues I have been wanting to comment on, but if any of you readers find this report to long, blame Fred!

Silver Age

I am truly pleased to report that GD and VG books are selling nearly as well as their high grade (and high priced) counterparts. There is a solid core of collectors out there that view a 30 year old book in VG as very desirable and affordable! Of course, high grade books continue to be in high demand, which only leaves the middle grades a little slow; too expensive for the collector and not nice enough for the investor.

Sales of note: Aquaman #1 VF/NM $245; Superboy #98 FN+ $20; Lois Lane #36 GD $2. Have I ever mentioned that Jimmy Olsen and Lois Lane, when I have them, sell very well?

Continued on page 36

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BATMAN #492 PLATINUM	$ 99.00
BATMAN #500	$ 24.95
HARD CORPS #4	$ 6.99
HARDWARE #1	$ 2.99
X-O #0	$ 11.99

All books come with a letter of authenticity.
CALL FOR OTHERS

Continued from page 32

70's Comics

I could ramble on, as I usually do, about how interest is way up on 70's comics, but this time I have something new to report! I recently acquired a collection of 2000+ comics, most from 1975-'78. Included in this was some 200 Marvel Magazines from this time period. I was unable to get all the comics ready for a recent show, but I took the magazines just to see how they would be received. All I can say is WOW! I know most of the collectors at this show, and I had no idea so many of these guys were working on Marvel magazine collections. No doubt the excellent condition of the mags combined with some astonishingly low prices helped fuel the interest.

The monster titles (Dracula Lives, Vampire Tales, etc.) were most in demand, closely followed by the Sci-Fi books, and the inexpensive superhero titles (deadly hands of Kung-Fu, Doc Savage, Rampaging Hulk). As mentioned earlier, some of these books are incredibly inexpensive in guide. For instance, Vampire Tales Annual #1, with the best looking Morbius cover I've ever seen, guides for two bucks and the collector that got that one got a real bargain.

And on the subject of Marvel mags, Marvel's decision to cancel Conan (the comic) and publish new stories in Savage Sword of Conan could send Savage Sword prices soaring. Conan is a title that is the only book a lot of comic readers buy, and I expect many (literally tens of thousands) of the comic readers to switch to Savage Sword... and some of them will want back issues.

Home Shopping Network Blues

Now for the marketplace issues I wanted to discuss. I read with great satisfaction that Florida's Attorney General and New York City's Consumer Affair Dept. were investigating Home Shopping Network for the way they have marketed sports memorabilia. For those who may not know, comic creators have appeared on these shows to help sell collectible comics in a similar fashion.

A couple of months ago, a famous comic editor appeared on a show with Hyper-Salesman/Showman Dale Hall to convince viewers that the editor's signature on a $3 book (Marvel Milestone's X-Men #1) made it worth $30. And several months earlier an artist was on the same show

> "...the presence of these respected pro's lent an air of credibility to the claims being made."

when they were pitching a Superman #75 (newsstand) signed by Jerry Siegel and Dan Jurgens for around $100 bucks. I felt the value of the book was outrageously overstated. On several occasions viewers were told that "This book (Superman #75, newsstand) is selling for $50 at comic shops all over the country - it's like getting the signatures almost for free!"

I am leaving the comic artist's name out because I think he was also being taken advantage of. He was there, waiting off camera, to talk about a limited edition print they would be selling later, but the shows hosts repeatedly found ways to make sure viewers knew there was a comic professional on the set.

I should mention that in both of these cases, neither of the comic professionals made any representations as to the market value, current or future, of the items being sold. But the presence of these respected pro's lent an air of credibility to the claims being made. And when a collector who has purchased these over priced items tries to sell them at the local comic shop, there won't be any comic professionals to help them convince a cynical dealer that these are rare and valuable books. I wish New York City's Consumer Affairs Dept. and Florida's Attorney General the best of luck in their investigation.

Gold/Platinum/Variant Blues

The other issue is the various Gold, Platinum, and Variant cover comics and the high values (all to temporarily) assigned to them. I recently had a local collector call and ask for my opinion on a black cover (A mistake!) Venom #1 at $250. Needless to say, I told him that if the book meant that much to him and he could afford to potentially lose $250 whenever he might want to sell it, to go ahead and buy the book, but if he was asking about the book's investment potential, it was my opinion that risky was to nice a word. I mentioned several books that would likely make better long term investments. This collector, after soliciting opinions from several other people, made an informed choice and bought the Venom #1. Yet I wonder how many young collectors are being misled about the future potential value of these rare print variants. I certainly yearn for the good old days when publishers printed comics - as many as they thought they could sell - and let history and collectors decide which ones were collectible.

My advise - read and collect what you enjoy and don't get caught up in the hysteria surrounding supposedly hot books.

BRUNO ANDREACCHI
B. A.'s Comics & Nostalgia
242 Piccadilly Street
London, Ontario
N6A 1S4 Canada
(519) 439-9636

A lot has been happening, so let's get to it.

Marvel - Success stories include Bloodlines, with the X-fans looking in vain and after the fact for the Avengers and Avengers West Coast tie-ins. The mutant hologram issues sold out quickly, despite the higher prices. Sabretooth, Venom, and Morbius have joined Wolverine and Spider-Man as Marvel's favorite characters (pretty scary), although older appearances of Morbius have begun to outsell his own title. Sales: Spider-Man #13-14 $7.50 each. #44 with Jae Lee is a big hit with much momentum. A lot of requests for Moon Knight #55 and #56, Doc Strange #60, and Daredevil #319 and #320, with #319 2nd print selling well with its reverse cover colors. Also hot are all Ren & Stimpy issues (Sale: #1 at $30), Punisher Suicide Run (Sale: prelude $5), and Wolverine/Punisher and early appearances (Sale: Alpha Flight #13 $12). Horror Prospect: Giant-Size Chillers #1 sold at $10.

There's been a Conan flurry of late and it's ironic that Marvel canceled the last surviving title from the seventies, at the same time that Savage Sword, with Thomas and Kayanan, has showcased a superb sequel to the Red Nails classic by Thomas and Smith. Conan #275 sold out, even as the title bites the Nemedian dust.

Speaking of which - Siege of Darkness, as well as Blood and Thunder, have joined the U. K. titles, Epic, and the Heavy Hitters (excluding Sachs and Violens) as real turkeys - or should that be dinosaurs, since they appear to be extinct very shortly.

Always asked for: Star Wars #1 to #107, any or all last minute Sales: Secret Wars I & II complete set for $50, and Wyatt Earp #21 GD $4.

DC - There's no stopping them now. The big success stories are the same as before... Batman and Knightquest, all Superman titles, including Bloodlines and early Eradicator appearances (don't ask me why), all Vertigo, especially Sandman and his splendid collections that sell on a regular basis, not to mention Children's Crusade.

Always requested but seldom found: Death #2 (an easy sell at $10) and Jonah Hex #1 and #2 (ditto). Everybody wants All-Star Western #10 but it's impossible to locate. Also hot: Catwoman, Robin (slipcase sold for $75), Hawkman (#1 at $5); and Spectre (#2 is genuinely scarce and will sell for more than #1, easily), and Aquaman T&T.

The lion's share of Silver Age sales have been DC: Flash #127 FN+ $45, #128 FN $50, #132 FN+ $55, #139 FN+ $55; Justice League of America #8 FN/VF $99, #10 FN+ $89, #14 VF $99, Atom #9 VG $25; Detective #327, 333, 334, 336, 340, 341, 342, 349, 350, 351 average VG/FN (from the B.A. collection) all for $.260; a handful of World's Finest 100-pagers in NM sold for $10 each; and Showcase #36 FN+ $175. Also a very complete set of All-Star Squadron sold for $100, and Showcase #82-84 in VF/NM for $140.

Last minute addition

The B. A. copy of House of Secrets #92 (I bought it off the stands in 1971) in NM97 sold at auction for $577.50 which translates to approximately $750 Canadian with the current exchange. (Had it not been for some unforeseen technical difficulties, it would have sold for even more.) Enjoy the book, Eric.

Late Misc. Sale: Hatari in VG+ for $25. Late inquisition: Gold Key Star Trek 1-15 in beautiful high grade!

The rest of the market can be summed up in a few words. Ultraverse, especially coupon issues. Prime, Rune; any well done Vampire comic (Dracula/Zorro looked great!), especially Vampirella monthly and softcover; Tales of the Jedi; and any Bone, regardless of what printing it is.

Biggest flop: Floaters, which sank like a stone. Favorable pattern: Quality is rising to the top. Thanks again for this opportunity, and happy collecting to all.

MARTIN ROTHSTEIN
GLEN SULLIVAN
Wall to Wall Comics
24928 Crenshaw Blvd
Torrance, CA 90505
(310) 326-2183

New Comics

First of all, the new comic market (which experienced a noticeable lull in sales and enthusiasm) seems to have rebounded. Most noticeable increases would have to go to Malibu, which seems to be attracting many second and third glances. The mainstay titles for the most part have their loyalists who stick buy them even when both story and art may have slipped, leaving all secondary titles to wallow in mediocrity at best. Hurt most by this budgeting of money, which seems to grow tighter with each passing month, are the many independents (who constantly struggle to be noticed) and the Marvel UK titles.

Silver Age

This market has not had the same lull seen throughout the new comic market, but many titles have been effected. High grade keys still demand guide and above, some three to four times above what is considered the going rate. (See if you can find a Journey into Mystery #83, or Brave and Bold #28 in NM for guide!!) Other books that are not in such demand have been discounted. Taking the brunt of this cutting of prices are the many Marvel books from the late sixties. Even high grade copies of Avengers, Daredevil, and Thor struggle to maintain their guide price here. If you can find contentment with a VF- or a FN copy, you can expect the biggest of price decreases. Many dealers here will slash these titles twenty percent or more to move them.

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CONTINUED FROM PAGE "A-2" & INSIDE F.C. OF THIS PRICE GUIDE . . .

DEAL # 1

1940s (Early) 1960s Priced & Graded Books

● Hero, Western, Funny, Deli, Gold-Key, WDC&S, Movie & TV-Comics, etc., etc.
● 80% "GVG" or better ● Value Per Book $4-$30 Range ● Strictly Graded!

PRICE:
$200.00 Worth of Bks ..... $150.00 (25% Off P.G.)
$750.00 Worth of Bks ..... 500.00 (33⅓% off P.G.)
$2,000.00 Worth of Bks ..... 1,200.00 (40% off P.G.)
Postage on Deal #1 $6.00 (U.S.), $15.00 ● (Outside U.S. Insured)

DEAL # 1½

80's & 90's "Decent" Superhero Marvel & DCs

● 1982-1990 ● 80-90% Marvel & DC Hero Stuff ● No "Junk" ie No N Talent, Showcase, No "New Universe" etc. ● 90% VFNM, Unread, etc. ● TITLE EXAMPLES Acton, Alpha-Flight, Batman, Dazzler, Elementals, Moon-Knights, Superman, T, Titans, Vis & Sc. Witch, Vigilante, Flash, JLA, Conan, Demon, Robin, Detective, Warnor, etc.

PRICE
400 Books (3 each) ..... $140.00 (comes to 35¢/Bk)
800 Books (3-5 each) ..... 240.00 (comes to 30¢/Bk)
1,600 Books (5-6 each) ..... 400.00 (comes to 25¢/Bk)
3,000 Books (5-10 each) ..... 750.00 (comes to 25¢/Bk)

DEAL # 2

60s "Warehouse Sharp" Marvels (80-90% 12c Cover o/w 15c Cover)

● Strictly Graded! ● 1-3 Of An issue # (mostly 1-2 of an ish #1) ● 90% Superhero Titles (ie Avengers, D.D., F. Four, Hulk, S. Tales, T.O.S., T.T.A., Thor, Sub-Mariner, Capt. Marvel, X-Men, Sheld. etc) ● 1965-1971 (mostly '65-'70)

PRICE VFNM Shape

$200 00 in NM "PG"	$120 00	$1,500 00 in NM "PG" 900 00
$500.00 in NM "PG"	300.00	$2,500.00 in NM "PG" 1,500 00

FVF Shape: (VFNM w/slight ding on corner, or some other "minor imperfection)

$250 00 in NM "PG"	100.00	$1,500.00 in NM "PG" 600 00
$500 00 in NM "PG"	200 00	$2,500.00 in NM "PG" 1,000 00

VG-F Shape: (still nice, slightly larger dings, many call many of these FN +, but what I guarantee is a nice VG/F)

$400.00 in NM "PG"	100.00	$2,000.00 in "PG" 500.00
$800.00 in NM "PG"	200.00	

Postage on Deal #2: U.S. $6.00, Outside U S $15.00 Insured

DEAL # 3

70s Marvels

● 1974-1982 (90% Superhero) ● All Books Strictly Graded! ● TITLES - SAMPLES: Cap Amer., D. Devil, F. Four, Hulk, Thor, M Team Up, Defender, Kung-Fu, Invaders, Bl Panther, Iron-Fist, M. Spotlight, Hero-For-Hire, Werewolf, M's Greatest, M Tales, etc., etc.

PRICE: VFNM

$200 00 in NM "PG"	$100.00 (2-3 each)	$1,000 in NM "PG" 500.00 (3-5 each)
$500 in NM "PG"	250.00 (3-4 each)	

FVF

$300 00 in NM "PG"	120 00 (2-3 each)	$1,500 00 in NM "PG" 600 00 (3-6 each)
$600 00 in NM "PG"	240.00 (3-4 each)	

VGF

$400 00 in NM "PG"	100 00 (2-3 each)	$2,000 00 in NM "PG" 500 00 (3-6 each)
$800 00 in NM "PG"	200 00 (3-5 each)	

Postage On Deal #3: Assume Value Of Each "Deal #3" Bk in NM PG to be $2.50/Bk, then use postage rate on top of this pg

DEAL # 4

80's & 90's Mainline Marvels (Good, Solid, "Long-Running" Titles Only - No "Dogs")

● 90% VFNM, Clean & "Unread" ● TITLE SAMPLES Avengers, D. D., F. Four (#233-Up) Hulk, Iron-Man, New Mutants, Cap, Hulk, Thor, P. Parker, Batman, Detective, Etc

PRICE:
400 Comics ..... $180.00 (3 Each Max) (comes to 45¢/Bk)
1,000 Comics ..... 400 00 (3-5 Each Max) (comes to 40¢/Bk)
2,000 Comics ..... 750.00 (5-8 Each Max) (comes to 37½¢/Bk)
4,000 Comics ..... 1,400.00 (10-15 Each Max) (comes to 35¢/Bk)

DEAL # 5

80's & 90's Mainline & "sidelines" Marvels & DC

(A-Combo of deal # 1½ & 4)

A nice, **well-balanced** combo of "Superhero Stuff" for the **new (or "Expanding) store, owner** or "Convention" **Dealer**

● 90% VFNM, "Unread" ● 1982-1990 Books ● SAMPLES - TITLES: Avengers, D.D., Action, Alpha Fl., F.F., Cab, Hulk, Batman, Dazzler, Superman, Iron-Man, Thor, I Titans, Vis & Sc Witch, Vigilante, P. Parker, etc etc.

400 Bks (3 Each) ..... $160.00 (comes to 40¢/Bk)
1,000 Bks (3-5 Each) ..... 350.00 (comes to 35¢/Bk)
2,000 Bks (4-6 Each) ..... 650.00 (comes to 32¢/Bk)
4,000 Bks (5-8 Each) ..... 1,200.00 (comes to 30¢/BK)

DEAL # 6

Big Bulk Occasionally, I have 10,000 to 100,000 VFNM (mostly) DC & Marvel (Lesser titles) (50-150 of a #) 15¢ Each Independents: 10¢ each

DEAL # 7

Treasuries ("Oversize" Comics)

● All Marvel & DC 1975-1981 ● All clean, bright, warehouse copies (VGF, FVF, Graded Real Strict! ● Inexpensive Pretty "Space Fillers" ● Includes Spider-Man, F.F., Legion, Thor, Dr. Strange, Conan, (B Smith) etc. ● Cover price 90% mostly $1.50

PRICE: **8-Treasuries in Set!**

3-Sets (24 Treasuries)	30.00 (comes to $1.25/Treasury)
10-Sets (80 Treasuries)	80.00 (comes to $1.10/Treasury)
50-Sets (400 Treasuries)	300.00 (comes to 75¢/Treasury)

DEAL # 8

Marvel & Warren Monsters & Hero Magazines (1968-1982)

● All clean warehouse copies ● Max 3-5 of a # ● 90% VGF-FVF ● TITLE - SAMPLES: Creepy, Eerie, Kung-Fu, Hulk, Epic-Illustrated, Monsters, Unleased, etc., etc

PRICE:
100 Books ..... $100 00 1,000 Books 900.00
300 Books 300 00

DEAL # 9

80's & 90's Hot Strong Titles!

EX:
Punisher, Pun, W. Jour, X-Men, Spider-Man. Web #3-9, G.H. Rider, Pun, & Wolv. Appearances, X-Force, etc , etc.

PRICE:
$500.00 + in "PG" ..... $200 00 (Max 3 of a #)
$1,000 00 in "PG" ..... 400 00 (Max 5-6 of a #)
$2,000.00 + in "PG" ..... 750.00 (Max 5-8 of a #)
$2,700.00 in Overstreet ..... 1,000.00 (Max 6-10 of a #)

DEAL # 10

50's & 60's Decent Titles

EX:
Fantastic Four, Batman, Detective, Watchmen, Daredevil, Deathlok, Baxter Warlock, X-Factor, etc. (Mostly DC & Marvel Superheroes & most worth $2-6.00)

PRICE:
$500.00 in "PG" ..... $150.00 (Max of 3 of a #)
$1,000.00 in "PG" ..... 300.00 (Max of 3-5 of a #)
$2,000.00 in "PG" ..... 500.00 (Max of 4-6 of a #)

Bronze Age

The only books moving slower right now than the Marvel mid grade books from the late sixties are these same titles in mid grade from the seventies. These books are popping up at shows for half Guide. DC books that are not in VF+ or better from this same time period aren't faring much better. The new age collector demands the highest of grades possible. I find it ironic that most new collectors of Silver Age and Bronze Age books seem to care little about who wrote and/or drew the book or what the storyline is

"The new age collector demands the highest of grades possible."

about, as long as it is in the highest possible grade. This has helped push us to maddening price increases as well as impacting the market for mid and lower grade books

SA and BA Sales: Hulk #1 NM- $7,000; Amazing Fantasy #15 VF/NM $15,000; Spider-Man #2 VF/NM $3,500; Fantastic Four #48 NM $800; Tales of Suspense #41 VF $900; X-Men #2 FN $400, #3 FN+ $150; Brave and Bold #34 VG/FN $500; Atom #1 VF $600; Beverly Hillbillies #1 NM+ $300, #2 NM+ $100; Star Trek #2 NM $250.

Golden Age

The Golden Age has been the least affected by the squeeze of capital. High grade copies still demand high bucks. With the recent attention Captain America has been getting the demand has increased ten fold. High grade, low grade, and even cover-less books have been requested. Other Timely books which feature Captain America are requested with regularity now

Other hot GA titles are early Marvel Comics and Human Torch comics. DC is still the king however, and the demand for GA Superman and Batman has never been greater. GA Sales: Captain America #5 VF/NM $3,500, #7 VF/NM $2,500; Batman #14 VG+ $400, Marvel Mystery #16 VF $500, #32 in FN+ $350; Human Torch #22 VG+ $300

1950's Horror Comics

Interest in Horror books is growing. More and more collectors here are finding themselves hypnotized by the great stories and art, unusual covers, and affordable prices that these books offer. Of all the market areas, 50's horror appears to be the quickest growing, and may be where the most bucks are to be made in the future

Sales: Menace #9 FN+ $40; Adventure into Terror #7 $50; Black Magic #2 FN $75; and Mystic #4 VG+ $50.

Until next month take care

GREG WHITE
Comic Books & Collectibles
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(407) 870-0400

Hello again and welcome to Central Florida. As the weather begins to cool down our sales are heating up. This bodes well for the holiday selling season!

New Product

Although the avalanche of new product has tapered off a bit this Autumn, we still feel there is too much inferior product being produced. I feel that many of the major companies primarily concern themselves with shelf space and market share rather than producing entertaining books of high quality. We have seen a definite drop off in sales of one shot, square bound books that are priced in the $5 to $7 range. Marvel still sells the most and I do not see that changing in the future. Spider-Man and X-related titles lead the pack. DC holds onto second place. Knighquest and Superman are maintaining reasonable numbers. Valiant and Image have a smaller but steady following.

Recent Back Issue Sales (1970-1992)

1970's Marvels are the most consistent seller here. These books are still affordable and for the most part feature still popular characters. Not much happening with DC from this period. Doomsday and Knightfall sales are dying. I feel sorry for those who bought multiple copies of these books and are still sitting on them. I hope they all have large fireplaces! Valiant and Image back issue sales are quiet. We surmise that collectors in our area either already have these books or have lost interest in obtaining them Superman #75 (bagged) $20; Amazing Spider-Man #101 $120, Green Lantern #86 $5.

Silver Age (1955-1969)

We have had much activity in this area in the past few weeks. A great collection of pre-hero Marvel's, Ditko Charlton's, and DC Sci-Fi (1958-1962) came our way this month. We purchased these books from the original owner. Sales have been brisk! We have also bought many 1960's Marvel's. Overall our Silver Age sales have had a fine month. Sea Devils #1 VF/NM $225, Strange Tales #101 VF $395, Showcase #37 VG/FN $175, FF #41 VF $50, Amazing Spider-Man #2 & #3 VF/NM $3,000; Tales of Suspense #6 VG $50; Journey into Mystery #54 VG $40. World's Finest #90 GD $25; Melvin Monster #6 VG $12; Showcase #40 FN $95; Spec. Spider-Man Magazine #2 $75; and Dennis the Menace #3 VF $40.

Golden Age (1935-1954)

Not much activity this month. We were only offered a few books. Sales: All Star #40 FR $40, Batman #79 VG- $95; Detective #106 VG $125; Police #6 GD- $60; Jumbo #145 VG $15.

Artwork & Toys

We have been fortunate to purchase a number of Disney Animation drawings this month. Peanuts original art has also come into the store. Our clientele for this product continues to grow. We have also bought a large Star Wars collection and a few nice Captain Action items.

Sales: Winnie the Pooh Animation drawing $95; Ariel Animation drawing $150; Roger Rabbit production cel $400; Hanna Barbera Flintstone Kids cel $50; Capt. Action Superman costume $195; Star Wars B-Wing boxed $50; Stormtrooper doll, loose $75.

That's all for now. If you are visiting Walt Disney World please stop by and say hello! Have a wonderful Christmas!

KATHLEEN MILLER
Comic World
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Huntington, WV 25701
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What's hot? and What's not? The eternal question with an ever changing answer. Welcome to my market report wherein I will attempt to relay the ups and downs in our neck of the woods. Overall new comics sales are still up, even though this is traditionally a slow season.

Marvel - What's Hot? Not a lot... Daredevil is (as I stated a couple of months back) selling out fast. The Fantastic Four and the Punisher Suicide Run is also selling out fast. The X-Men and Avengers crossover "Bloodties" has sold extremely well. Wolverine #75 simply vanished from the rack. Some other Marvels selling fairly well include "Sachs & Violens", Gambit, Ren & Stimpy, and the "Blood and Thunder" crossover. What's not? UK titles Worth a second or third try is Moonknight. It's looking better lately.

DC - The hot list here still includes all of the Superman titles. We've already had a lot of advance orders for the crossover mini-series such as Superboy and Supergirl. Catwoman and Robin are selling very well also. I expect Green Lantern to be very hot in December as we're getting a lot of calls on it. Batman titles are still selling fairly well, but have slowed down somewhat. Not hot? Milestone.

Independents - There aren't any hot independents here, although there are some consistently good sellers. These include Spawn, Mxtx, John Byrne's Next Men, Elfquest, Star Wars: Tales of the Jedi, and Aliens/Predator. Titles that would sell if released regularly are Innovation's Anne Rice line, Lost in Space, Quantum Leap, Dark Shadows, etc. Green Hornet has a good following, but it's usually months between issues. Same goes for Vampirella. On the down side is Valiant, and most Image and Ultraverse. The usual comment is "there are just too many titles coming out".

Silver Age - We recently acquired some runs of 1960's Marvels, but don't have a lot of demand for higher priced issues.

Well that is the highs and lows of it for now. Hope everyone has a safe and prosperous holiday.

TIMOTHY RILEY
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Yo-ho from the sometimes dangerous and always interesting Southern California. Haven't written in a while but I'm back. Or should I say we're back. As I glance to my left, I spy my buddy Geoffrey, aka "The Comic Book King of Gardena".

Have you noticed how the market is down. People here are just not buying with total abandon like the good old days (1982-1990). If you're a canny buyer and don't mind books that aren't VF/NM/MT, now is a good time to fill those holes in your "Strange Adventures" or "Spider-Man" runs.

Golden Age

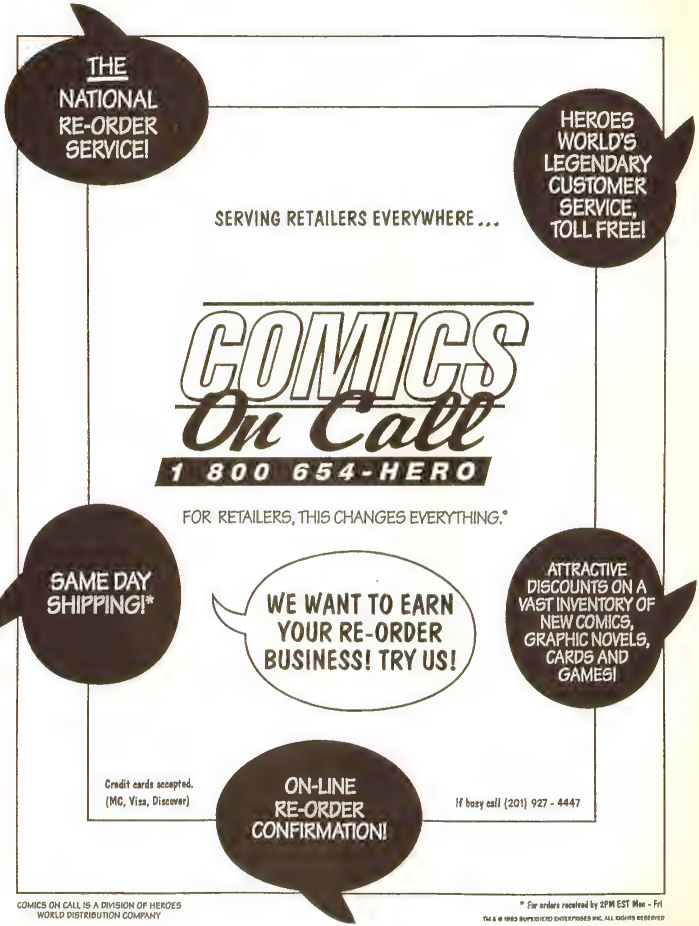
The only thing harder to do than sell books at a good price in a down market is acquiring them. They're out there dealers, but good luck. Timely/DC: Still rules the roost (big surprise). Most collectors are not interested in anything but the highest grade Timelys and DCs they can get their hands on (I wish them luck). Sales (all right at guide): Jungle #1 VF-, Mystic #1 (1st series) FN+;

"They're out there dealers, but good luck."

Superman #6 FN+; Exciting #1 VF; Action #20 FN; and Detective #16 VF.

'50s Horror & Pre Hero Marvel

You guessed it... it's the hottest trend going here!! Not only are collectors inquiring at an incredible rate, but dealers want 'em too. Why, you may ask? Well it's simple,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they're wonderful; they're what comics were all about (if you're a purest); and they're still incredibly cheap even in high grades (investors take note)! Sales: Tales from the Crypt #20 FN/VF $350; Tales of Suspense #3 VF- $200; Blackcat #1 FN/VF $250; Amazing Adult Fantasy #7 VF $200; and Suspense #9 FN/VF $60.

Silver Age

For once there's not much to report here. The Silver market has remained steady for the last three months (for a change). There hasn't been the wild fluctuation in price and the race for ultra-high grade books has become more restlistic. Spidey's still are moving well. DC's have finally started to slowdown because they don't exist anymore in high or ultra-high grades. Tip of the Month! DC/Atlas Westerns and War books are inexpensive, solid investments! Get em . . . mull' said. Sales: Brave & Bold #28 VG $625; Mystery In Space #53 VF $500; Showcase #17 VF $825, #7 VG+ $300, #4 FN/VF $4,500 (slight resi.).

70's Books

Shazam #1. Not Hot! Not Hot! Not Hot! No kiddling. . . use this turkey for lining your bird cage. Selling fast and in demand are (1st) Barry Smith's Conan #1 and Green Lantern #76; (2nd) House of Secrets #92; (3rd) Giant Size X-Men #1 and X-Men #94, (4th) Werewolf by Night #1 & #32 and Tomb of Dracula #1; and (5th) All Star Western #10 & #11. Everything else is slooooowww.

Geoffrey's Modern Comic Podium

What's up? Well, out here these days it's not Image, Valiant, or Marvel (who have twice as many comics that sell about 1/4 as many copies). But Marvelous Marvel still has the X-Men and Stephen Platt and I did make a decent return on my Marvel stock - so God bless Spidey, Mary Jane and all those crazy mutants.

Valiant - is way down here. We need more Joe Quesadas. Dark Horse - could be their year. Kitchen Sink, Comico, Innovation, Now etc., etc., etc., - we can't sell 10 issues of their best comics here. Harris - could make everyone forget the Image and Continuity records for lateness. DC - Bats, Sups and others are great comics but no one picks them up. Malibu - Ultraverse-SI!! The convention hucksters that displayed mostly Valiant two months ago are now putting all Ultraverse on their display boards. I think those holo cover premiums are the most impressive cover gimmick ever!!! Image - still great sales but at 30% of six month ago. Continuity - heal has thrown in everything that has ever been big in comics. We have superheroes, nice art, gimmick covers, total crossovers, premium giveaways, death issues. He even had a contest to win a date with his Aunt Tilly. Has he missed anything? Regretably here it's sales Maybe the stories need to be souped up?

Where did all those Modern Comics investors go? They may be confused by the 1,020 different titles they have to choose from each month. It seemed everyone wanted to either put out their very own comic or own their very own comic book store. I think we'll look back at 1993 as the year practically everyone did one or the other

Time to go. . . till our next market report. . .

TODD MCDEVITT, MATT BRADY
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Ho, ho, ho, and Season's Greetings from snow-capped Western PA! Christmas time is upon us, and it looks as if we'll be playing a very merry Santa again this year. As I sit on my stool a-thinkin', one thought keeps coming back to my mind. That thought is . . .Every trend has a backlash. Historians tell you this. Sociologists tell you this. Now, comic retailers are telling you this. Keep that in mind, I'll refer to it often. On to the news. . .

Golden Age

We try, but we really don't move much here. We're located in a rapidly-developing suburb of Pittsburgh, filled mostly with yuppies and their kids. It's hard to get someone interested in books that they really can only associate with their grandparents. If we want to sell these books, we take them to the big shows (Detroit, Philly, etc.). Occasionally a sale does come across and surprise us.

Silver Age

Again, we see a bit of action. The big movers for us lately are early 70's Kirby's from DC. We try, but there aren't many around in good shape for us to keep them in stock. Also, early Spider-Man's are always good movers, especially #'s 50-75. DC Silvers don't show much movement of late except for those Kirby's and the occasional Showcase.

Current Age

DC. Again this month, the Bat-books lead the DC pack. 'Tec and Batman are the winners with softer numbers on the associated titles, including Robin and Catwoman. I believe we're starting to see a slight drop in Bat-activity due to the continuation of the Azrael/Batman thing. Readers are wondering when it will end, and frankly so are we. Readers on the whole, I feel, are a conservative lot, and don't like too many big changes with their favorite characters. While Azrael is interesting, everyone knows that Bruce is coming back, and now people are really waiting and hoping for his quick recovery and return to reclaim the cowl. Or in other words, this trend of Azrael has reached a backlash (remember that thought?)

Other DC books have a solid following. Customers who dropped Super-books are starting to come back amid DC's rumors of a return of someone we thought dead and floating in space. The solid storytelling in these books certainly helps their sales, while fans responded very favorably to the Barry Kitson art in Adventure

Vertigo books sell very well to their core audience, but it's hard to attract new readers. Children's Crusade is selling well despite meaty cover prices on the annuals. But to a lot of folks surprise, the books are packed with solid story, not 14 pages of in-house ads. Extremist sells well to our adult-comic crowd, while Hellblazer and Sandman also do very well. Anticipation is pretty high for Grant Morrison's co-stint on Swamp Thing. Should be good

> "Children's Crusade is selling well despite meaty cover prices on the annuals."

Other DC books doing well. Aquaman (although the 4 issues could be done just as well in 2), Star Treks (get stronger every month), Demon (picking up steam with Garth Ennis writing), Valor (Zero Hour lead in), and Flash (excellent writing). People are getting itchy wallets for the shake-up in Green Lantern.

Marvel. The second season of the X-Men cartoon has sent in a fresh surge of kids looking for Wolverine and Gambit. We sold out of Gambit #1, and we ordered as many of those as we normally do X-Men. Sales are way up on those books, but surprisingly, not much on X-Men Adventures.

The X-Men/Avengers crossover sold more Avengers for us than we've sold in a long, long time. Anticipation is very high for the wedding issues coming up. Anybody reading X-Men Unlimited? Those are some really good books.

Marvel is really scaring us by putting out so many "Death of. . ." issues, and "Grim and Gritty" turns in continuity. For instance, we have: Fall From Grace, Capfall, Punisherfall, the Fantastic 3 (3?), the Death of Alpha Flight, Force Works (who draw blood in issue #1—and these guys are/were the good guys!), and the grimmer Avengers; not to mention the depression that seems to have taken over the X-Books

Again, my contention that readers are a conservative bunch of folks. Yeah, it may be neat to see how some other guys plays Daredevil, but in the end, they want Matt Murdock back. If he's dead, then you've lost readers. I think that once again, as they've done before, the House of Gimmick Covers, . . .er, I mean Ideas has taken a neat idea and have beaten the life out of it. What's that I see in the distance. . . I think it's the backlash (ahem) for this trend. This backlash, I believe, will take the form of way-reduced sales on Marvel's flagship books. Oh, yeah, Beavis and Butthead. My prediction is that the backlash of B&B will kill that book before issue #14. Bet me. . . And finally. . . hey, Chuck Dixon is writing both Hawkeye and Green Arrow. Something doesn't seem right here. . .

Dark Horse: Abens are hot. The mini series have had strong plots, characters, and art. Word is getting around, and the numbers are starting to pick up. Anticipation is mixed for their superhero stuff, but here's hoping.

Image: Spawn, Maxx, and Savage Dragon lead the pack with everything else a veeeery slow second. Here's what we figure: Readers (that conservative lot), like characters that they can interact with/read on a regular basis. They get to know them, and like them. Let's look at WildC.A.T.S. as an example. Their mini-series debuted when Nixon was president, and aside from a bunch of promo art and a weak "Trilogy". we haven't heard from them. I feel Jim Lee, as noble as his intentions may be, has "shot himself in the foot" and continues to do so each month until the next issue comes out. When #5 finally comes out, he almost has to attract a whole new audience Customers here are getting tired of these high-school drama class angst spewing characters that they don't give a darn about, and want to see the Image groups considerable talents applied to characters they care about. Imagine what a different place the world would be if instead of forming Image, the creators said to Marvel, DC and the others, "Give us more creative control. Let's work out a deal". Now it seems like we have this "albatross" of Image hanging around the collective neck of the industry. The backlash (ahem) has already hit.

Defiant. The card tins had an overwhelmingly negative reaction along with the "card-issues". Our customers seem to have a love/hate relationship with the books, with Warriors of Plasm leading

Malibu: Strangers, Sludge, and Prime lead the sales. Rune is hot. A bunch of good looking projects on the horizon

Bravura (who?)- Breed looks good. This may finally be the project to push Starlin over the top. The Gold Stamp program has already had bad reactions here.

Hot and on the Horizon

Rune, Power of Shazam (Ordway's love child), Beavis and Butthead, X-Men #30, Lady Death #1, Dark Horse Comics #17 (Droids!), Green Lantern #50, Thumpin' Guts, and Swamp Thing #140.

On My Soapbox

I've preached enough for one report. How about this. . . When you go to the comic shop in the weeks before Christmas, buy two extra books and donate them to your local children's home. What do you think? Merry Christmas to all, and watch our for those (ahem) backlashes!

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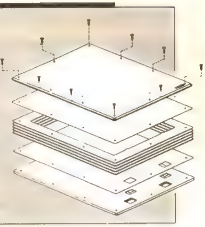

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Greetings comic lovers! The ever-changing, ever-evolving world of comics never ceases to amaze, or in many cases, confuse me!! However, I wouldn't miss it for the world! It seems like never before in the history of comicdom have so few (the publishers) tried to milk so many (we comic lovers). Who would have dreamed that retailers would one day pray for an end to the amount of new product being published. However, that day is upon us! In the early years of the Silver Age, DC Comics was afraid to put the number "one" on the cover of its new titles, for fear that the consumer would be gun shy of a new, untested comic book. These days it seems many publishers know no other number; as in "four issue mini-series". Other publishers wish they could start all of their current titles over again with number ones. Some do this as a matter of routine.

As a kid reading comics in the sixties, I remember envisioning the Marvel Bullpen, and the "no-name" DC crew sitting in smoke filled rooms brainstorming, and creating unforgettable tales of modern mythology. I wonder what today's kids envision when they think of the comic creators of the nineties? We can't go back to the sixties for sure, but there is a lesson to be learned there. People love good, well written, well drawn, well-thought-out comics! And that's it! It's as simple as that. Now on to the report!

Older Stuff

Last time we reported the acquisition of two large Golden Age batches. The first was a collection which consisted of 108 pre and post-code Atlas comics. Astonishingly (no pun intended), 98 of them have already sold. Most of the books were in the GD/VG range with a few FN or better, and the prices were mostly under thirty dollars. The other batch consisted of various superhero and non-superhero, (mostly) second tier publisher, Golden Age from 1940 through about 1945. Almost every genre was represented, and dozens of publishers as well: i.e.—Fawcett, Continental, Prize Pub., Dell, Timely, Nedor, EC, Quality, etc. This collection, too, has been warmly received as collectors of all ages have been able to find an affordable gem from the Golden Age of comics. As predicted here, many collectors are turning their interest towards second tier, affordable Golden Age comics, for enjoyment and investment. Let's face it, these books aren't getting more plentiful

Recent Sales: Bunches of Atlas!! Also—Batman #100 GD+ $170; Superman #61 FR/GD $90, #67 FR/GD $90; Terrific #4 GD $65; Exciting Comics #27 FR $20; Prize Comics #43 GD $10; The Funnies #52 VG $60. Great Comics #1 GD/VG $100; Gene Autry #9 GD/VG $110 and many more.

Recent acquisitions: USA #5 FN/VF; Mad #10 FN-; Detective Comics #25 coverless, Straight Arrow #22 VF+; Blue Bolt Weird Tales #116 FN; Exciting Comics #48 FN, plus others.

Silver Age

Surprisingly, we have recently sold some mid to low grade runs of Marvel and DC Silver Age books. It has been a long time since the rule of thumb has been disregarded. The rule being: High grade + low number = quick sales. It really is a pleasure helping a long-time collector put together his/her runs of a title. That's one of the basic fundamentals of comic collecting, get 'em all!! Last time we reported an acquisition of a run of X-Men #'s 2-99. Most of these comics were high grade and, almost all of the VF or better copies sold very quickly.

Recent sales: X-Men #3 VG $70, #5 VF $140, #6 VF $90, #16 VF $45, #50-51 NM $80 for both, #54 NM $30, #67-93 MT as a set $170; Hulk King-Size Special #1 VF-$30; Fantastic Four #48 NM $450, many others.

Modern

Not much to report here, except that every copy of Amazing Spider-Man #300 or Uncanny X-Men #266 we get sells rapidly, even over guide.

New Comics

DC: The Superman and Batman sales are finally starting to drop off dramatically; however, some of their recent converts are staying on board with the titles. What an amazing accomplishment for DC; congratulations. The Vertigo line is still a strong seller for us with a few notable exceptions; Doom Patrol and Animal Man. The Milestone line rivals Vertigo in sales, though. DC's revival series (Metal Men and the incredible Spectre) also have large followings here. Hats off to Peter David for the new Aquaman miniseries. Take the "mini" off, Peter, this fish is a keeper!

Marvel: The kings of crossovers are at it again!!! However, Siege of Darkness and Bloodties seem to be big hits. The hologram cover issues in the X-titles were huge sellers. Deadpool, Gambit, and Nova did very well also.

Independents: Image, Valiant, and Dark Horse continue to be the big boys here, with Spawn, WildC.A.T.S., and Cyberforce the Big Three. Closing in on them though is anything Aliens-related. Image and Dark Horse are much, much better shelf sellers than Valiant. However, that may change when Ninjak hits the stands. Sales of the once-scorching hot Ultraverse titles have leveled off, and show signs of future decreases at this writing.

In Conclusion

The holiday season is upon us, which means it's time to stock up on our favorite comics and specialty items, for those cold winter nights. There's nothing like snuggling up in your favorite chair by the fire with a stack of your favorite comics to read. So get out there and beat the rush to that gorgeous back issue you've been eyeing… Go ahead, spoil yourself, you deserve it o faithful one! Happy Holidays, and may all your Christmases be "Golden"!

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As we approach Thanksgiving, it's time for another market report from Flying Colors. Thanks to Overstreet's CBM staff for their fine efforts in making this the industry's most complete guide for analysis of the comics' market. Thanks are also due to my wonderful staff for compiling the info here… and to you, the readers, who look to CBM for reliable solid information.

The activity on back-issue at the retail level has slowed significantly since Summers end. As a matter of fact, back-issue sales have been mediocre for most of the year as consumers have to make so many tough choices on the hundreds of new titles gushing out every month. Another factor is that this could simply be the lull before the storm. As this is written, a week before Thanksgiving, there's a general reluctance to spend money on comics which will make great gifts. Many comic book fans will wait to see if something terrific comes down the chimney next month.

Golden Age

Although sales here have been slow, we have had requests for and sales of some late Golden Age westerns, including Hopalong Cassidy, Red Mask, and Red Ryder, including the Red Ryder Super Book of Comics in FN $60, Western Hero #86 GD $10; and Venus #1 FR $45.

Silver Age

Even requests have slowed in this category. The most sought after comics here are still Amazing Spider-Man #1-100, FF #1-100, and key issues of Batman and Detective. Sales include: Daredevil #16 VG $20; FF #72 VF/NM $20; Fear #20 NM $20, Forever People #1 NM $30; Journey Into Mystery #79 and #81 VG $20@, and #87 FR/GD $25, etc.

Modern Age

Our recent top new comics in sales are X-Men, Wolverine, WildC.A.T.S., Ren & Stimpy, Batman: Legends of the Dark Knight Halloween Special, Avengers, Superman, and Amazing Spider-Man. Not far behind was the release of Bone #10, a truly remarkable series which finds new readers with every issue. Notice on the top sellers list there are still comics with gimmick covers, but these comics are different from the comics coming out with gimmicks on the cover and nothing to recommend on the inside. COLLECTORS PLEASE NOTE: Readers must care about content before gimmicks have any long term value.

DC's Vertigo line continues to perform well, the Batman Knightquest storyline is not performing very well, and other DC titles like Catwoman and Legionnaires are hanging in nicely.

Marvel still dominates new issue sales because of the deluge of titles they publish. Solid performers here are Daredevil: Man Without Fear, Amazing Spider-Man, Transformers Generation 2, all the mutant titles, Avengers (Bloodties), and Deadpool. Titles having a real struggle are Sleepwalker, Deathlok and Guardians of the Galaxy, among others. Titles on the upswing include Moon Knight (catch the Todd that Platt is doing!), Fantastic Four (more plot and action per issue than a dozen other superhero comics) and Incredible Hulk (Peter David and Gary Frank continue to find new readers).

Malibu's Ultraverse is hanging in there with fairly steady sales, although Barry Windsor-Smith's Rune was not nearly the hit here that we anticipated.

Image, which can still boast the highest line average in the business, is still showing signs of the sophomore jinx. WildC.A.T.S. #5 and Cyberforce II #1 have sold very well, but fans here are starting to reject the second tier Image titles like Brigade, Supreme, and Stormwatch. Even Image zombies can be fickle.

Valiant has settled into sales that are about one third of what they were this time last year, but with the impending release of Ninjak, things may start looking brighter.

Market Note

We'd like to send out a word of caution to those of you who may read this to find out "investment" information,

> "We urge comic book consumers to remember that quality is one of the criteria for collectibility."

but who wouldn't think to actually read the comics you buy for fear of ruining their collectibility. There are publishers aggressively advertising their books as having "limited" production runs (some at 250,000… others vary). I feel it is important to be cautious of any publishers who are placing the manufacturing of collectibles over the importance of entertainment. First, it seems that these artificial limits are far higher than any order these books have ever received. Second, I think any publisher placing production limits on consumer entertainment is asking to be

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out of business in fairly short order. We urge comic book consumers to remember that quality is one of the criteria for collectibility.

Remember... comics don't have to be hot to really be cool... and keep those four colors flying!

RICH CONLEY
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San Antonio, TX 78216
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Holiday Greetings from deep in the heart of Texas! It may be getting cooler outside, but things in the Comic Marketplace continue to heat up! Sales of vintage (pre-1970) material remains brisk and competition is heating up for the struggling new book business between the major players (publishers). Let us digress...

Golden Age (30's & 40's)

Since our return from ComicFest we have not had an opportunity to acquire any significant numbers of Golden Age books. However, we did pick a few neat pieces - a VF copy (had a chip re-glued) of Flash #104, a FN copy of Marvel Mystery #92, a VG copy of World's Finest #3, and a VF copy of Whiz Comics #155 were among the highlights of the most recent Golden Age buys we've had. Selling Golden Age books, however, has never been easier!

Timely books are still highest in demand around here, with DC and Fawcett close behind. In the next popularity tier we find Dell, EC, Fiction House, Archie, and Quality. A few of the recent sales include: Flash #48 VG $120; Kid Komics #9 FN- $90; USA Comics #15 VG/FN $100; Moon Girl & the Prince #7 VF $225; Marvel Family #2 VF/NM $250; and Planet #25 VF $370.

Silver Age (50's & 60's)

Our success has been better in acquiring Silver Age books since last we wrote. Three collections of 50's & 60's material have been picked up - mostly lower grade DC material. Between all three there were: Our Army at War #81 & #82, Showcase #22-27; Mystery in Space #53-92; Strange Adventures #117; Brave & Bold #28-55, and Blackhawk #108.

Sales of Silver Age DC's has remained steady both in our stores and thru the mail (counter to the terrible results we had at ComicFest). Even oddball titles (like a copy of Fox and the Crow #2 VG for $40) have continued to move.

Silver Age Marvels still hold the #1 position here for collector and investor demand when in high grade. We get calls daily for VF or better copies of Fantastic Four #1-5; Spider-Man #1-5 (and Amazing Fantasy #15, or course), Strange Tales #110; and Tales of Suspense #46 (!?) Needless to say, as of this writing we don't have a high grade copy of any of these books in stock. Recent Silver Age Marvel sales include: X-Men #4 NM $300; Iron Man #1 MT (Beautiful!!) $350; Avengers #4 FN $575; and Strange Tales #115 VF $200.

I feel that Dell and Gold Key books from this era deserve a lot more attention (and print) than they get. We continue to see solid demand (and enjoy steady sales) of nearly all titles. Photo Movie and TV covers sell very well, as do animation themes. The Hanna-Barbera titles have seen a recent surge in popularity. Star Trek, Magnus, and Space Family Robinson are always good sellers, and now demand is spilling over into such titles as Naza and Turok. Even spin-offs from the classic 60's sitcoms (Beverly Hillbillies, My Favorite Martian, etc.) are enjoying renewed collector interest. I know that it's difficult to put together (and afford) a complete run of Four Colors, but it's easy to peel away a piece of the onion and make an interesting collection out of any of a number of segments within it.

Post-Silver Age (70's)

This era continues to flounder here. I hypothesize that is partly due to the glut of new comics which has taken a big chunk of the collector's budget. It is also partly due to the tremendous increase in prices for material that is not-quite-as-good as its price tag indicates. Case in point: If you had $100-$125 to spend on an investment grade book, which would be on the bottom of your list: Action #254, Avengers #9, Detective #298, Fantastic Four #28, or Marvel Spotlight #5? The same type of list can be prepared for a budget of $50 or $75. In almost all cases, the seasoned collector would pick the book from the Silver Age Even introduction books (such as Hulk #181 and Amazing Spider-Man #129) for some of today's stronger characters are slower to move than they were a year ago. It's probably time for a price correction in the major guides.

Modern Books

Wow! It's a different world than it was 12 months ago. Valiant sales that averaged over 100 copies per title per store now only average 10-15 - demand down about 80%!

Any Image book sold at Marvel #1 levels (300+ per store), but now only average about 30-40 - demand also down about 80%! DC books are selling at rates averaging 20-15% higher per book and the same is true for Marvel titles. The Malibu Ultraverse titles are picking up new readers and are currently selling at rates near or above that of most Valiant titles. And there are more publishers than ever trying to enter this market! As a collector, expect to see the competition heat up between the publishers, to your benefit! Expect higher quality storylines, major changes to key characters, and continued focus on timeliness and quality (with a few great promotional perks just to keep you interested).

Here's some examples. Marvel took their Ghost Rider/Dr. Strange/Darkhold/Morbius line up and renewed

> "...there are more publishers than ever trying to enter this market!"

interest with the Siege of Darkness storyline. The "Wedding of the Year" between Marvel Girl and Cyclops will happen on January and create an event that will take the #1 comic "family" to new heights. The folding-in of Excalibur into the X-Family has already caused sales of that title to more than double in the past three months.

What DC did with both Superman and Batman is now history, but watch what happens with Green Lantern. Although the jury is still out with respect to Robin, Catwoman is a smash hit! Watch out for the early issues of Steel, Superboy, and Supergirl.

Dark Horse tried hard with Comics Greatest World, but from where I sit didn't produce the level of quality up to their capability (such as Dark Empire). But I'll lay odds that they've got some plans for the new year.

Malibu's Ultraverse is off to a strong and getting stronger start, and we'll just have to see what the "we lied about Exiles" does for them.

Card Sales

The lackluster card market is not totally unlike the comic market. Products that are inferior have performed in an inferior fashion. The products that were well-designed to meet the interests of the collector (not the speculator or the retailer) have done very well. I think failures occurred because of a combination of greed (by the licenser) and market mis-interpretation. But let me digress a bit...

Card Soapbox

Many Entertainment Card licensers have looked at the comic collector/reader as the "new opportunity." While I also believe that there is an exploitable market, unfortunately, many have pursued the development and marketing of their products in the same fashion as they narrow-mindedly pursued (and almost buried) the sports card market. They are not the only culprits, however! I feel we also need to place blame on both the mis-guided retailer and the folks that publish price guides in an irresponsible fashion. In some respects, it's as simple as the mistake the card-turned-comics resellers make when selling new comics on the platform of "it's sure to go up (in value)!" Comic collectors really only want one (1) copy of each book! Space and time limitations will prohibit me from developing this point in this market report, but, stay tuned, maybe next time.

Back to the point. Marvel Masterpiece II is a hit. It may not be the hit that the 1st series became, but it is still a winner. Sales have been solid here and supply is more than ample enough to meet demand at current price levels. Star Trek Master Series has been more successful than the Deep Space Nine set, and better received than either the 1st or 2nd Impel series of cards. The spectra-etched cards are much more appealing than the holograms. In contrast, I feel Deathmate cards have flopped as badly as the comic series.

Vintage Cards, however, seem to be faring quite well, enjoying steady demand and solid price basements. Only $100+ buys of multiple items have required price negotiations to close. Sets in nice shape bring above guide (any guide) prices. Both collectors and investors have realized just how impossible it is to find complete sets of pre-'70 Entertainment Cards.

That's about all for now, I've got to get this to the post office. Enjoy, keep the faith, and make mine Overstreet!

GREG HARDER
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This month I have a general report from a veteran in the comic industry. Doug Sulipa/Comic World, 574 Donald St., Winnipeg, Manitoba, Canada R3B 2J2. I always find it interesting talking to Doug about comics, he's a comic nut like myself and has lots to share with the collector and investor alike! Enjoy. (All comics are in NM, unless noted! All prices listed are in US Funds!)

New Comics

We are going thru a lot of changes. Nothing is truly hot, so speculators don't know what to buy. Our DC comic sales are about equal to Marvel, when last year they were about 1/2 Marvel. Image and Valiant sales are way down. None of the new Universes are a big hit, but all sell decently! Defiant was not hot here as many predicted. People seem fed up with gimmicks, crossovers, and fancy covers with poor content. We feel the market is headed back toward the reader and fan market!

1980-1992 Comics

These are our slowest back issue sellers. Current back issues sell (1993), but die after about a year. Superman still sells, Batman Knightfall & Quest sells! Spider-Man and X-tides have slowed. Punisher, Turtles, and Batman Movie-period comics are very dead! There seems to be slow but sure growth in demand for quality Alternate comics from 1982 to date! (Most Dark Horse except Aliens, Terminator and Predator - which are slowing in sales; plus good titles from Caliber, Pacific, Continuity, Eclipse, Gladstone,

To: COMIC READERS EVERYWHERE

We at ARComics would like to thank each and everyone of you comic readers who have made ARCOMICS PREMIERE, the ARCosmos, the various ARCards, and all of the ARComics promotions such a success . We must, however, apologize to those of you who have been unable to get ARCOMICS PREMIERE. Thanks for letting us know, both by using the ARComics Readers' Correspondence Box and the ARComics Readers' Comment Line. We appreciate your input.

Here is how to get ARCOMICS PREMIERE and ARComics Readers' Choice. Both comics are still available through the normal order process at your favorite comic shop. simply tell your comic retailer to order through Capitol city, Diamond, friendly franks, or heroes world, all of whom have answered us that they will honor all orders for ARComics. Should your comic retailer not be associated with these distribution networks, you might suggest Comics on Call, 1-800-654-Hero.

ARComics Readers' Choice will feature Aegis, with the story by Terrance Henry, art by Ralph Lumley, and cover art by Angel Medina. The cover will again be special, this time featuring three color neon glow-in-the-dark effect. We are really looking forward to seeing this cover.

The ARComics Readers' Comment Line is still open at 1-900-454-COMIC for your comments, and we have new questions this month. there is a lot more coming from ARComics, but for now, if you haven't gotten your orders in, order now! We appreciate your support. ARComics are YOUR comics.

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Capital, Eternity and Antarctica are selling). Many sleepers hidden here, most with modest to very small print runs! Harris' Vampirella is a hot back issue, #1 $10, #2 $8, #3 $6, #4-5 $5, and #6-8 $4 each. Daredevil is hot! The new Star Wars titles sell very well, the Marvel back issues are in demand again, as are the toys!

Bronze Age Marvel and DC

These are by far our best selling back issues, especially by mail! Almost all 1970's comics are selling, and they are cheap when compared with Silver Age! They offer great investment potential and a lot of forgotten good reading and artwork! All Jack Kirby, Starlin, Wrightson, Neal Adams, Byrne, Barry Smith titles from this period are in high demand here, and bring an average of about 50% over guide with little resistance! Why is Mr. Miracle #1 worth less than Kamandi #1?

DC 100-pagers are very hard to find, especially in VF or NM. I can not buy them at guide, and sell what I do find instantly at 100% to 300% over guide! There is also lots of interest in DC's Dollar comics and other giants! The Dollar comics damage easily, and getting hard to find in VF/NM. They sell at double guide average! All DC War comics are selling fast! Western comics are experiencing increased demand!

In top demand are all Mystery/Horror/Sci-Fi titles from all companies in the 1970's! Especially House of Mystery #174-259 and "I, Vampire" issues! Wrightson cover House of Secrets bring $4 each. Frankenstein #1 from Marvel sells very well at $25. Tomb of Dracula #1-10 fly out the door at 1/3 over guide! All Star #58-74 are very undervalued for a JSA comic, selling at $4-6 each.

Sulipa's Sleepers

The 1970's are riddled with Undervalued comics with great investment potential, e.g. Jonah Hex, Master of Kung Fu, Marvel Team-Up, Marvel 2-in-1, Secret Society of Super Villains, Freedom Fighters, Secret Origins, JLA, Superman/Batman titles, all giants, Nova, Star Wars, Star Trek, all Hanna Barbera titles, all TV comics, DC digests, Defenders, Marvel Premiere #29-61, Super Villain Teamup, Supernatural Thrillers, etc.

The 1970's Marvel B&W Magazines are in demand and are very difficult to locate. They have lots of great material and explosive potential. For example Monsters Unleased #1(Son of Satan "Preview") $25, #2 (Frankenstein begins) $15, #4 (1st Satana) $15; Vampire Tales #1 $35, #5 $25; Dracula Lives #1 $25; Deadly Hands of Kung Fu #2 (1st time Origin Shang Chi!) $25, #1 $25, #10 (Iron Fist begins, 3-4 pages) $15).

All Marvel and DC Treasury editions are in demand and sell for $7 minimum. These are getting scarce in VF/NM. Red Hot are Superman vs. Spider-Man #1 $40, #2 $15; Superman vs. Mohammed Ali $15, Capt. America Bi-Centennial #1 (New Barry Smith & Kirby) $10; Batman vs. Hulk $8, the rare Hanna Barbera, Archie, and King Kong treasuries bring $10-15 each.

Other Bronze Age

All non-DC/Marvel 1970's comics sell too! Especially Gold Key and Charlton! Uncollected and overlooked for years, they are getting harder to find, especially in VF/NM. 25 years of selling comics, tells me these will rise much more in value (percentage-wise) than Marvels and DCs, over the next 4-8 years! Charlton had perhaps the smallest print runs of the 1970's publishers! Packed with early art by many future and past fan favorites - with many of these art books not identified in the guide listings. Look for Byrne, Staton, Ditko, W. Howard, D. Newton, Sutton, Aparo, Mike Zeck, Glanzman, Morrow, etc.

Try to find their Magazines like Charlton Bullseye & Space 1999! Look for great TV comics and Hanna Barbera titles! I sell any NM Charlton or Gold Key for $2 minimum, with any #1 at $4 minimum. Seaboard/Atlas was a short lived but great company with artists like Adams, Chaykin, Wood, Ditko, Broderick, Buckler, Reese, etc! They easily bring $2-3 each. Skywald comics are scarce and selling. Devilina #1-2 $8; Heap #1 $8. Gold Key sells the best - expect continuing price increases! Dr. Spector #1 $15, #2 $10; Addams Family #1 $50, Banana Splits #1 $25, #2-8 $12, Battle of Planets #1 $7 50, #2-10 $4; Brothers of Spear and Dagar 50% over guide; Flash Gordon #19-37 2X guide; and Flintstones/Jetsons 1/3 over guide.

Mighty Samson is red hot at 2X guide! All 1962 and 1963 Gold Keys are scarce. Tarzan #132-140 $20, Turok is red hot at 50% over guide, especially the scarce #30-50. Twilight Zone/Boris Karloff/Ripley's bring 50% over guide! All giants are scarce and hot! The day of the $1 Gold Key comics are going fast, look for $4-5 minimum in the next few years!

The Harvey short run series of 4 to 15 issue titles of the mid-1970's are in demand, because they are still cheap and not too big to collect! Watch for increases here especially the #1's. The new issue Harvey comebacks is helping back issue sales! They have brought back many old favorites recently, which are selling well. All Warren

> "The Walt Disney comics by Whitman in the late 1970's are in huge demand."

mags are selling again, especially Vampirella! The last 5 to 10 issues are getting scarce, some had print runs (after returns) of under 20,000 copies! These sell for $7-10 each. The Walt Disney comics by Whitman in the late 1970's are in huge demand. Many were sold only in pre-packs, and not on newsstands, and are quite scarce! Most easily bring $3-5. Remember, when 1994 hits, 1970's comics will be 15-25 years old, if you want them, buy them now, before they all disappear!

Silver Age

Marvel's are slow, except high grade key's. DC sells in any condition and continue to be hard to find. All Gold Key are hot! Charlton & Dell are selling well. Lower numbers slow, but very undervalued. Lower priced key issues are in much higher demand than major key's, as cash remains tight in the recession! All giants, from all companies (except Marvel) are in high demand.

That's all for now, until next time, farewell! Next report Spy!

RANDAL TUSHA DAVID WHOLERS
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New Comics

DC: After months of very strong sales, we have seen a dramatic decrease in demand for Batman and Superman Comics. The Knightquest storyline is just not hot here. Vertigo titles have shown a slight upswing in sales, but most modern DC's remain at dismally sluggish levels.

Dark Horse: Except for the new Tales of the Jedi story, all Dark Horse stuff is very cold.

Defiant: We still have yet to sell a single pack of Plasm cards in the store. Dark Dominion, on the other hand, seems to be catching on a bit. We have had several people put it on subscription recently. Hopefully, Jim Shooter's other titles will catch on better.

Image: Spawn still leads the way, but with rumors of McFarlane leaving the title, we expect to see a drop in sales. All the Image books have sold consistently except for the crossover one-shot between the Savage Dragon and the Teenage Mutant Ninja Turtles. Sales on Maxx, Shaman's Tears, and Pitt have dropped significantly with the announcement of their cancellation from the normal Image line.

Lightning Comics: Demand for these titles is building though they are far from hot sellers.

Marvel: X-Men all the way! Every one of the X titles is selling well. We have sold out of virtually every hologram issue in the 5 different titles that had them. Most people seem upset about what has happened to Wolverine. If you don't know then you need to read issue #75. Gambit is red hot! Issue one sold out the 1st week we put it out and attempts to reorder have been unsuccessful. We have recently been swamped with requests for the 1st appearance of Rogue, Avengers Annual #10. We have sold 4 of these in the past month at $8 to $9 each. Jubilee's 1st appearance, Uncanny X-Men #244, has also been highly sought out with 5 copies going for $6 to $7 in the past two weeks.

Ultraverse: Still quite hot though demand seems to have leveled off a bit.

Valiant: Steady but slow. Ninjak looks and sells great. The new Valiant vision glasses are the coolest thing to happen to comics since the X-Men got their own Saturday morning cartoon. They don't just work on Valiant comics. They make every comic seem way more dynamic. They are like 3D glasses but they are clear with a slight prism effect and the cost of a starter kit is a mere $2.95.

Toys

We have sold a tremendous amount of the new Star Trek: Next Generation toys. Guinan sells well at $10, Q sells at $8, we sold out of Scottie and Bones at $7 each, and we price the Marvel Iceman figures at $50 each. Gambits sell well at $15 each. We have sold 2 talking Venom figures at $35 each. I highly recommend carrying toys like these to other retailers. They sell surprisingly well.

Cards

We have sold our last six boxes of Marvel Masterpiece 1993 cards at $65 box. Singles sell well at 35¢ each. Marvel Masterpiece 1 singles still sell well at 75¢ to $1.50 each.

Autographed Comics

These have been selling very well despite a recent glut of autographed items in the marketplace. We have sold a good percentage of the hundreds of autographed comics that we got in San Diego. Each one we sell comes with a certificate of authenticity, usually in the $3- $20 price range.

Models

We have sold every Star Wars and Star Trek model we have ever put out in the store. Like toys, models are a good way to make extra money and be more of a full service store... and with very little start-up costs.

Silver Age/Golden Age

We have recently had a run on our mainstream Marvels. We have sold so many low to mid-grade Amazing Spider-Man, Avengers, and Fantastic Four issues in the 50 to 200 issues range that we are having trouble keeping these items in stock. Unfortunately, this month has been a slow one for expensive older issues.

I'll be seeing you next month. Till then, keep smiling and keep collecting.

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Holiday greetings and salutations from the Comic Detectives!

Autographed Comic Commentary

We'd like to put our 6 cents' worth in (all 3 of us!) about the subject of autographed comics and their virtues or lack thereof. Since we became dealers (or today's PC term, "retailers") in the mid-70's, we have not only witnessed or made many sales of autographed comics, we've personally had many autographed by the estimable likes of Bob Kane, Jack Kirby, Stan Lee, and Curt Swan, to name but a few. To even suggest that their autographs on a book would lower its value seems absurd to us, regardless of the comic's condition! We feel it is short-sighted to downgrade such a book's value. More recent talents and their comics also aren't automatically "demeritized" by the mere act of being signed. We contend that a signed comic does not decrease in value, although it doesn't necessarily increase.

Golden Age

A couple of interesting recent sales. A 1935 Donald Duck oversized linen-covered book (published by Whitman and numbered 978), the first all-Donald affair, sold in about FN- shape (although with these types of books, it's hard to tell!) for an around-guide $250. This is the second time we've moved one of these, so it's not too difficult to recommend these kinds of early Disney odd-sized books. They aren't getting any younger or cheaper!

It's underscoring the simple truth to say that Fawcett titles are beginning to sell again, even in moderate grades. We sold a Wow Comics #18 in GD for a slightly over-guide - $40. We think that comics from the House Capt. Marvel Built are fine investments whose time has come again!

Silver Age

Still steady sellers, even in lower grades and fluctuating volume. Recent sales include a GD- Amazing Adult Fantasy #10 $16.50, Beware the Creeper #4 FR+ $4, Mysteries of Unexplored Worlds #46 (1st Son of Vulcan) GD- for a slightly over-guide $4, and a pair of Green Lanterns, #'s 4 in GD- and #5 in GD for $40 and $50, respectively.

Modern Age

Still a growing sales area, sometimes to the detriment of older stuff. Sample sales include: an "adjectiveless" Spider-Man #13 in NM for a strict-guide $5, yet more New Mutants (thanks, Rob!) in NM at a slight discount off guide, #'s 96, 97, and 98 for an enticing $32 the lot, and a Marvel Super Heroes #3 in NM for slightly under-guide but realistic $3.

See y'all next month. And until then, always remember: Conan Rules! O'Brien, that is, not the Barbarian!

JOHN TINKESS
Another Dimension Comics
324 10th Street NW
Calgary, Alberta, T2N 1V8 Canada
(403) 283-7078

It's hard to believe Christmas is upon us already. Even though many publishers are trimming their output, there is still a fantastic selection available for gift giving this year.

DC - Superman & Batman are still on top, as they have been all year. Many discovered the Superman titles during Reign and have continued reading them after the Reign storyline concluded.

Knightquest continues to sell close to Knightfall numbers and these sales are also reflected in the success of recent spin-off titles: Catwoman and Robin. Catwoman is surpassing Batman in sales here and Robin isn't far behind. Demand is still very high for Knightfall back issues as well, with all issues selling equally at Guide

The Vertigo titles continue to attract a strong and loyal following here, but the increased number of titles has begun to have an adverse affect on some of the weaker books (particularly Doom Patrol). I hope DC will slow down expansion of this line so that a few new titles will have a better chance of finding their place in the market. Sandman is still the best selling Vertigo title by far but the recent Children's Crusade #1 has done very well also, selling close to Sandman numbers.

Marvel - The Spider-Man and X-Men titles remain Marvel's most consistent sellers. Just when we thought everyone was fed up with crossovers, the recent X-Men/Avengers "Bloodlist" storyline came along to disprove that theory. Demand has been very high for all parts of this storyline especially Avengers West Coast #101 which seems to have been under-ordered in this area. Daredevil is also doing well right now. Between the "Fall From Grace" and Frank Miller's Man Without Fear mini-series interest in this character is the highest it's been for years. I would also like to make a special mention of Monster Menace and Curse of the Weird. There are a lot of fans of those old Marvel monster stories and it's nice to see these titles available in an affordable package.

Dark Horse - Anticipation is very high for the new Legend imprint. Next Men has always been one of our best selling Dark Horse titles and I think the new Sin City miniseries is sure to be a big hit. Currently, Aliens vs. Predator and Star Wars: Tales of the Jedi are the best selling Dark Horse titles in our stores

Valiant - Sales of most Valiant titles have continued to slowly decline over the past few months mostly due to the presence of too many other titles or super-hero comics cutting into Valiant's share.

Image - Image sales have remained steady with Spawn still their #1 seller. Early Image back issues are still in strong demand especially Spawn and Cyberforce.

Malibu - Sales of the Ultraverse titles have begun to level off but that may change in January with the excitement surrounding Rune #1. Star Trek: Deep Space Nine is still our best selling Malibu title ouselling both DC Star Treks. Breed has been receiving a lot of attention and from what I've seen the whole Bravura line should do well.

Back Issues

With all these new titles straining people's budgets to the limit, interest has begun to grow in the lower to mid-grade Silver Age as there are many good deals to be had right now. We recently acquired a run of Turok from #35 up ranging in condition from FR to FN and have sold about three quarters of them so far at or slightly below guide. Other recent sales include: Captain America #102 VF/NM $35, Captain Marvel #1 VG/FN $27; Three Stooges #48 FN $12; Munsters #16 GD $9; Maverick #7 VG $10; Invaders #3 VG $8; Gunsmoke #24 FN $15; and Four Color #1221 (Bonanza) VG $27. That's all for now. See you next month and Merry Christmas!

DR. ROGER SMYTH
Funny Business Comics LTD
6608 Amsterdam Ave
New York City, NY 10025
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Commentary

"The more things change, the more they stay the same". A few years ago was "Marvel's year" with the new X-Men, then it was "DC's Year" with Batman movies, then Marvel, then DC, and so it goes, back and forth. Several years ago DC's market share hovered in the low-mid 20%s, now Marvel hovers in the mid-30%s, so, don't let trend manufacture purchase. The two biggies remain the two biggies, and I don't see anything in the immediate future which will alter this. Marvel's Year? DC's Year? Nonsense… it's Comics year. (If, as you're reading this, you're thinking what about the independents, see comments below)

Current/Recent Back Issue Stuff

Probably the most significant issue is, what are you asking for when you enter a comic store? Well, the answers here are Superman (yea DC), and Daredevil (yea Marvel). Batman is fading a bit, not one comment on Azrael, no requests for Sword of Azrael any more, the TPB seems to have taken care of that. X-Men (all) remain a steady ask. Good sells on both the Superman and Batman TPB's. Moon Knight seems poised for a brief flight, with the new Stephen Platt art, #55 at $12, #56 at $5, DD #319 at $20, 2nd print at $5, #320 at $12, #321 at $6. Slight start of requests for back issues, particularly spurred by the Miller mini-series, which is a hit, #1 $6, #2 $5. DD from #158 on in demand, especially #168 at Update, which means earlier issues are still a bargain.

Back Issue Stuff

This remains a soft area, since the current books are eating up so much of the available funds. When there is extra money, it usually goes to the cheaper Superman's (these remain unbelievable bargains, since for many years Superman's from the late 70's-early 80's were ignored), Detective, and Daredevil. X-Men and most Spider-Man's are dozing quietly in their beds——er, boxes, but there is constant interest in X-Men (not Uncanny). #2 through #9, at OCBM Guide. These really seem to be sleepers, and still inexpensive.

As a point of interest, those of us who do the Market Reports, are asked to go through the Overstreet Comic Book Monthly price section and adjust prices (up and down). As I did this, this time, I was struck by the amount of DC's from the 70's and early 80's which still are priced at $1, or $1.50. And I'm talking about #1 issues. You don't need anyone to tell you "What's Hot", it's right in your hands as you read this. These issues are 15-20 years old and are obvious bargains!

Cards

Waking up a bit, with constant sell of Marvel Series IV, and Masterpieces II, at $2 per pack. Interest in holograms starting to return. Many requests for the chase cards of Masterpieces II

Independents

Well, it ain't good. To be frank, I don't understand the constantly reported popularity of either the Ultraverse or World's Greatest Comics (DH). It certainly doesn't happen here. There is some interest in the Barry Smith Rune series, but the only book asked for is Prime #2, which apparently was hyped on MTV here in NY. Thus, the makings of a "scarce" book? Valiant, no longer trying to recoup from the speculator hype and glut, is having their own troubles with complaints about story lines. Only X-O is holding up, with all back issues sales nil.

The real problem, however, seems to be with confusion about Image #1s. To be frank, I really don't know if or when the Son of the House of the Ghost of Shadowhawk #1 has arrived, or is gone. I just can't keep track. Even my distributor has taken a serious look at the problem of late delivery. In case you don't know how this all works, a store is obligated to purchase all comics which it has ordered. In most cases when a book is "x" days late, they are returnable, to protect the dealer, since interest may have diminished, which means we don't loose money. Image doesn't do this. So a book ordered 6-9 months ago,

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at the height of the feeding frenzy, might have sold 50-100 copies, but now will sell only 5 or 10 (if we are lucky), and your local dealer has to eat them. (Not a gourmet meal).

This all means that my current orders for any Image will be strictly limited to what my subscribers want (and I have to hope they will take them, after months of delay), since, except for Spawn, point of purchase is practically nil. So between late shipments, and non-returnability, I feel Image seems intent on paying no attention to the needs of the dealer or the customer.

The usual therapeutic intervention for hyperactive children is strict, but not punitive adherence to boundaries, and rewards for good behavior. Ethically, I may have to do this shortly. Don't be surprised if your local dealer does the same. Since there is no way of controlling Image, we have to control ourselves. This may certainly mean reduced distribution for Image, and long term results of this may well be to bury a company which seems intent on suicide.

The upside; Spawn remains excellent as a new issue, back issue sales are dead here.

Seaquest picks up with good stories; Lois and Clark doesn't but it still may. Birth of the Demon (DCHC) is a really good read, well done, but a bit of a disappointing ending, but till then it's really fascinating. Can't you just see Patrick Stewart as R'As a Ghul? (and Prof. X, and almost anyone else I can think of...) Enjoy.

DAVID T. ALEXANDER
P O Box 273086
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(813) 968-1805

Recent Comics

As a result of the upheaval in the new comics market, recent back issues have started to take a price nose dive here. Valiant stands out here, as I feel the Valiant fire has no more fuel.

70's Comics

Mixed results here. Kirby issues remain strong. Marvel horror titles are enjoying renewed popularity and aren't as easy to find as they were this time last year. Remember this axiom of comic collecting: No one really wants a book until they realize they can't get it.

> "No one really wants a book until they realize they can't get it."

Silver Age

Marvel and DC demand is still strong but not as overwhelming as in the last two years. Don't expect to see the drastic price jumps for a while. The off-trail publishers, such as Tower, Harvey, and non-Valiant Gold Keys, are the ones to hab...if you can find them. Watch for DC and Marvel 12 cent and 15 cent romance books. They have key artists and are a wild part of America's pop culture.

Golden Age

The collectors dream! Everything is popular here. As I mentioned before, Funny Animal comics are the sleepers. Believe it or not, there are lots of special and key issues in this genre. I'm getting more want lists that contain funny animal type comics on them than ever before. TV and movie comics are very strong. Westerns have been building up steam once again. Timely comics are stronger than DC at this point.

Recent Acquisitions

Forty to fifty high-grade Doc Savage pulps from 1934-1949; About 100 higher grade Fiction House and similar type of comics; A broken run of MAD comics and early mags; DC funny animal titles such as Fox & Crow, Real Screen, All Funny, Date with Judy, etc.; Several pre-superhero Marvel horror comics; Original art page from Whiz; The Shadow, Flash Gordon, Phantom, Dick Tracy (giveaway) Big Little Books; some crime comics from the late 40's; Misc Golden Age; and misc. 50's comics.

If you have a minute, check out CBM Forum in this issue. Jef Hinds and I make, what I think are some interesting, if not controversial points. See you next issue.

JOEL THINGVALL
College of Comic Book Knowledge
3151 Hennepin Avenue South
Minneapolis, MN 55408
(612) 822-2309

Low Grade Commentary

Going into the Winter months, our store, as well as many others, are recovering from the fall glut when a horde of card sets (1993 Marvel Masterpieces, Return of Superman, amongst others) were issued along with a multitude of comic books, as well as the ever late Image titles.

Some stores reportedly failed to meet weekly distributor bills, especially due to the Masterpieces release, and went under. Others faced severe cash-flow problems that resulted in minimal orders of new product going into the Winter months.

The College's strength laid in mail order and back issue sales, which held steady through the fall season. Especially rewarding was a large inventory of Silver Age DC's and Marvel's, and other pre-hero comic book, in what could best be described as less than VF condition. I bring this up because I think it's important to remember that there is a market out there for GD, VG, and FN copies of comic books. Many collectors seem tired of paying "inflated" prices for VF/NM comic books. And although the tendency is to mark up such high-end books above Overstreet Guide levels, because of scarcity, quality, or whatever the market does exist for lesser condition books.

As a matter of fact, the College specializes in low-end books at convention settings, and sales in this area for the past six months have been brisk. Who could pass up a GD copy of Amazing Fantasy #15 for $500?

So don't ignore books that could sell in the $5 to $10 range. Or even those hundred and thousand dollar books that can easily sell in the $20-$50 range. People are looking for books, no matter the condition, if the price is right.

Golden Age

Any and all Golden Age books have a shelf life of less than a week in our store.

Modern Comics

On this front, Marvel continues strong as X-Men seems to be blowing its competition out of the field here. Comic sales still seem to be mandated by how many hundred X-Men a store sells. Valiant sells strong in our store: 25 copies per hundred X-Men, with the bulk going to regular subscribers. Sales off the racks are slim, though. The glut of Valiant issues seems to be more on bad ordering rather than on customer ignorance. The company appeals, in our area, to a somewhat older readership. Malibu is drawing sales with Barry Windsor Smith's Rune promotion, but fans typically ignore the other titles from the company. Dark Horse may indeed be just that, the Dark Horse of this season. Defiant sales have slipped in half, although Warriors of Plasm is holding its own at a 40 sale level (compared to 100 X-Men).

DC Comics - They seem to be all over the place. We pulled much of our inventory for Knightfall and the Reign of Superman and placed the titles back on the shelf at cover price. Although the Superman titles have our strongest subscription base, it seems to be slipping about 10 percent a month. Image has remained an excellent sell through title, with back issues of most titles available for less than distributor wholesale priced from other retailers. In our Mall store (which reaches predominantly walk by traffic), Image titles run neck-to-neck with X-Men.

Ren and Stimpy Products

They are excellent sell through and display items across the board. Posters took a major swing upward with the beginning of the college year, and tapered off through the Fall.

But it looks like a long Winter in the Northland as we prepare to look closely at want lists and pare inventory. Till next time... happy collecting.

HUGH O'KENNON
2204 Haviland Dr
Richmond, VA 23229-3120
(804) 270-2465

The Golden Age and Silver Age markets continues to strengthen. I have noticed a significant trend of Silver Age collectors expanding their interests into Golden Age books and collectors of recent comic books moving up to Silver Age books. As for my experience, almost any Golden Age book sells well as do most higher grade Silver Age books. Lower grade DC books move a little better. As always, there is a steady market for Dell and GK books, especially Four Color, Movie, and TV books. The various Archie Comics continue to amaze me in how well they sell.

Golden Age

As mentioned almost any GA book will sell but most in demand seems to be Capt. America, Marvel Mystery and most other Timely books, and of course, the leader of the pack, DC's from the beginning to the mid '50s. Books from Action #1 (1938) to 1945 sell quickly and are difficult to replace. Also, Fawcett's and little known titles with short runs are good sellers. Fortunately, I have still been able to acquire sufficient numbers of GA and Silver books.

Silver Age

The old standby Showcase is still popular and I continue to get requests for high grade Amazing Fantasy #15 and Amazing Spider-Man #1 (and more recently, Fantastic Four #1). Early Spider-Man and Daredevil are the most requested Marvels. Many titles of DC from 1959 to about 1963 in FN or better condition move quickly.

A few sales from my last catalog include: Fantastic #1 NM $1,600; Superman #34 FN $145; Donald Duck Large Feature #16 GD/VG $175; Capt. Marvel Adv. #72 VG $55; MAD #9 VG+ $45; Power #3 FN/VF $175; Amazing Spider-Man #20 FN+/VF $125; All-Flash #26 VF/NM $175; Jetsons #2 VF+/NM $80; Superman #28 NM $530; Pep #27 VF+/NM $350; Action #78 FN $145.

A personal comment- I would like to congratulate the publishers of Comic Book Monthly for their excellent publication. I operate an exclusively mail order business and it is important to me to have a widely read publication in which to advertise. The results of my ads offering a free copy of my catalog have drawn a much better response than I expected. Keep up the good work!

MICHAEL TIERNEY
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Fall in Arkansas has continued the rise in back issue collecting. New comic sales have also begun an upwards trend as the publishers are beginning to shake down the number of titles released

Silver Age

A lot of bargain hunting is going on while condition is critical only as long as the price matches. Comparison of lower grade prices in last year's annual to the accelerated prices in recent CBMs is raising a lot of eyebrows. Notable Sales: Classics Illustrated #84 (Gold Bug-1st printing) VF $35; Amazing Spider-Man #14 (1st Green Goblin) FR $55. Acquisitions: X-Men #1 GD; Thirty-plus Classic Illustrated post-#80 issues (1st printings) GD

Bronze Age

Very brisk activity in this market. Acquisition: Uncanny X-Men #94 VG; Incredible Hulk #180 VG and #181 NM.

Modern Age

I feel this is the market for the independent speculators. Recent Sales: Aliens/Dark Horse Presents Platinum MT $25; WildC.A.T.S. #1 Gold (unsigned) MT $50, Solar #1 MT $35; X-O Manowar #1 MT $35, and #2 MT $25.

DC: Superman shows no signs of cooling down. He has remained at the same high levels since the end of the Reign storyline, and we can't keep him stocked on the shelf. Batman is slowing, but is far and away their second best seller.

Marvel Comics: The Daredevil-Fall From Grace, and Daredevil-The Man Without Fear are excellent performers. The Fantastic Four-Three storyline generated some short term interest that is already starting to abate.

Lightning Comics: I feel this is the surprise new publisher of the year. Not only are their titles outselling Valiant Comics at the same stage of their publishing history, they are outselling several Valiant and many low range Marvels now. They have illustrated how important on time shipping is to the market in achieving good sales. Time will tell if this is only a local market fluke.

Cards

The Deathmate Cards from Upper Deck have arrived, and been an unqualified bomb so far. On the day of release we didn't sell a single pack. Since then, every pack opened in the store has contained duplicates. This release has suffered not only from the loss of respect for late shipping Image related product, but also poor quality control

Signed Books

With certificates of authenticity were very collectable for a while, with Superman and Batman books at the front of the pack. Recently we have seen resistance to prices over the $20 range. Hopefully next month we'll still be talking about the current market upswing!

MICK RABIN
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San Diego, CA 92175-0112
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Since the San Diego ComiCon, things have been pretty slow in coming. I haven't found a nice war book in an awful long time. A collector's "full" period can be one of the most dangerous times. It could mean that times are desperate and just about any old book will suffice. Heck, I've even been reading new stuff. Bone, Madman, Golden Age, and Jonah Hex: Two Gun Mojo, are all superb

Golden Age

It seems that Golden Age material is becoming a better and better deal. With some Silver Age becoming truly inaccessible price-wise and rarity-wise, Golden Age has actually become slightly easier to find (depending on the titles) than some of the classic DC Silver Age titles. I don't think that most Silver Age (after 1961) is actually more difficult to find than Golden Age; but I do think that Silver Age has gotten to such a popular level that dealers have about 10 customers looking for a given Silver Age book. Essentially, once it's in the door, it's out.

This mainly applies to high grade Silver... this don't stay up on the shelves very long. I would say that

> "Dealers have customers lined up for books if they come in."

mail order is mostly the same. Dealers have customers lined up for books if they come in. You either have to know that a book has come in, or you have to call every 2-3 days to get an update on what has arrived recently. I have a friend who runs up...a tidy sum on his phone bill doing this and he manages to get some pretty great books. I guess it's all dependent on how badly you want something.

Comic Book Premiums

This area of collecting is shaping up to be a particularly fascinating area of comic book fandom. Cowboy/western radio and TV premiums (with such stars as Sky King, Hopalong Cassidy, and Tom Mix) are tough to find but there are just too few younger collectors who actually care about these heroes of the air waves.

The super hero related premiums, on the other hand, are a different matter and have great potential. Premiums of the early 40's to early 50's seem to interest collectors of all ages, possibly because (even younger bobbysits can grasp the popularity, universality, and most of rarity of these comic character related memorabilia. This area has tremendous potential for the future!

How a comic book from 50+ years ago could possibly survive the ravages of time? Not many saved them and that's why they are so scarce. Everyone acknowledges this. But if old comics weren't saved, then it would seem even more absurd to save a certificate, a decoder, and a pinback button ... inside of the actual envelope they came in! Who in their right mind would save something so off the beaten path?

Rarity, demand, and the attractiveness of old comic book characters (who are gaining wider mainstream appeal with such modern series as "Golden Age") are reasons why the premium collecting area of the hobby will continue to escalate in popularity.

Sales: Amazing Adventures ("0's") #1 NM $15, Thor #158 NM- $48; Strange Tales #161 VF+ $24, #165 VF/NM $20. Acquisitions: All Flash #29 VF $175; World's Finest #11 & #12 VF+ straight guide; Tor #3 FN/VF $50. Superman Belt Buckle Mint in VF Mailer $270.

JEFF ROE
Lion & Unicorn
2012 Magnolia Avenue
Birmingham, AL 35205
(205) 933-0777

Hello from the heart of Dixie. Lion & Unicorn is almost eleven years old and has two stores (one housing over 5000 square feet). Here's how we see the world:

Marvel - Frank Miller's Man Without Fear title is a smash success. We cannot get enough of any issue to meet requests, and the lead-in Fall From Grace issues of Daredevil are in constant demand. However, I feel it's unfortunate to see that Marvel continues to flood the market in an attempt to gain larger percentages of the average consumer's weekly purchase. I find the result to be a lot of dedicated Marvel fans looking more and more to other companies to satisfy their desires for quality art and stories.

Epic - Epic continues to put out a quality line of titles, but sales have been less than spectacular. Too many people see Marvel and Epic as the same company and won't give these "good reads" a chance.

DC - Batman has not held up to the hype, although regular purchases of the issues has increased some. Robin, however, is a big hit. Superman continues to do well. Even after the "collectors" drop on #82, we still have 5 times the number of people regularly reading the title than before his death. The Vertigo line is perhaps the fastest growing family of titles we sell. I wish DC would promote it more! Current and back issue sales continue to grow. Issues of Sandman are especially hard to obtain and fly out the doors as soon as we get them.

Valiant - As I have been saying to collectors, Valiant sales have stabilized and recent issues, I feel, are slightly over-produced. Valiant continues to do an excellent job with their titles so I believe early back-issues should hold their value well, with the possible exception of Gold and Platinum Unity books. Their only major marketing error, in my view, has been the Image crossover. Image is so late with their half of Deathmate, no one here seems to care any more

Image - Many here continue to see Image as the slowest company in the industry and people say they are really getting tired of waiting. Sales here continue their free fall

Defiant - I've found it hard to get people interested in collecting and reading these books. I dunno, maybe too much pink and green ink?

Malibu - Ultraverse titles continue a steady growth. Prime #2 and Strangers #2 are very hard to get here and few collectors actually want to sell any issues. The next Valiant...?

Fantagraphics - Issues of Eightball and Hate continue to do well here, and interest in them continues to rise as Vertigo collectors discovery it.

Dark Horse - Frank does it again! Sin City II is a sell-out. Sales of Comics Greatest World titles are in the low Marvel ranges. I feel this company may have the best attitudes in the industry. I like their attention to diversity,

> "Frank does it again! Sin City II is a sell-out."

art and story and I notice this approach continues to impress more and more readers each day.

Continuity - Sales have been less than spectacular. Ironically, too many people seem confused by what some consider a lack of continuity

Humor Books

Bongo Comics, Ren & Stimpy, Bone and darn near anything else on the light side is doing extremely well in both new and back issue sales. At last this venerable part of the industry seems to be getting the recognition it deserves

Cards

I suggest being very careful! The comic card market is starting to look as massively over-produced as the comic book market is now. Remember what happened to the sports card industry!

Back Issues

As sales of recent back issues continue to decline, interests in Silver and Golden Age comics are increasing. Silver Age DC titles sell well in any grade above good here, but

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SHAWN HAMILTON
MARK STEINER
The Great Escape
2433 Bardstown Rd
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(502) 456-2916

MarketPlace Commentary

Hello again from The Great Escape. It has been a while since my last market report, but with the changes that are going on in the back issue market around here it is definitely time to fill you in again. Not since the end of the black and white glut of the mid '80s have I seen such a marked changed in my customer's back issue buying habits. Granted new issue sales are also shifting, but the real news is in the back issues.

Valiant- In my last market report I felt that the Valiant phenomenon was being misunderstood by most retailers and I predicted that the market would correct itself in the near future. Well, it has corrected itself all right—Valiant back issue are dead here! Pre-Unity, post-Unity, high priced or low. Valiant books just sit there unsold even at substantially reduced prices. Also, Valiant new issue sales have been sliding steadily for quite a while now, and they recently have hit an all time low. Some titles have lost as much as 66% of their peak numbers. This really comes as no surprise; what is surprising is the decreased interest in Image back issues.

Image - So, let's examine what Image and retailers have done lately to cause such a turn around. First, let's look at Image: (1) Action: Image cancels most of its 2nd generation titles. Result: Image loses a market that they were reaching only with these titles. They also turned off a

> "Most fans simply don't want to spend the money necessary to keep up with four or five Image books a week."

number of new fans who had hoped that Image would become a place for top notch professionals to do creator owned projects. (2) Action: Image greatly expands its offerings from the different studios. Result: Disgruntled fans. Because more and more books are being done by studio assistants that don't have the real star status that Image publishing was built on. (3) Action. Third, and most importantly, Image begins to ship a higher percentage of the books that they have solicited. This by most retailer opinions should have had a positive effect. Result: Again, upsets fans because of the added cost for a product that they have become disenchanted with. Most fans simply don't want to spend the money necessary to keep up with four or five Image books a week.

Next, let's look at the retailer contribution: (1) Action: Most retailers have over ordered Image product either due to the hype or for future back issue sales. Result: A glut of product and the resulting dumping of product at a significantly lower price. Also, retailers don't like a product that they still have, so orders on new Image product go down significantly. (2) Action: Retailers are unhappy so they had mouth Image product to the general comic buying public. Result: Lower sales and lower interest in Image product.

What should have been done to avoid all this? (1) Image should have kept the 2nd generation books, pushing those creators to be more timely. (2) Image should have opened the doors to other high profile creators and provided them with a place to do creator owned projects. (3) Image should have reduced the number of studio books down to the original Image titles and stopped the numerous spin-offs. (4) Image should have used the studio assistants to help the original Image creators meet their deadlines. This would have resulted in happy retailers and a sellable product.

What is Selling?

That is the situation as I see it and of course I am open to other opinions. Now with the death of Valiant back issues and the slow down of Image, what exactly is selling? Nearly everything else. Most moderately priced Marvel, DC and alternative titles are moving again. This could have another drastic effect on the comic industry. Those retailers that have the knowledge or inventory to survive in the future, will. Those that don't, won't…and the likely result should be a thinning out of retailers and a glut of Image and Valiant product in the market. Eventually these copies will be absorbed and the comic market will again correct itself in the future, as it has done numerous times in the past and will continue to do in the future. Isn't that the way this business should work?

Until next time, remember - Buy what you like and read what you buy.

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Philly Con

Philadelphia was certainly an interesting convention. They proved the general public and their kids are ready to support comics. My most asked for book was Spawn #14 the current issue. The opinions of other dealers was mixed as to the success of the con. However, everyone I talked to that went there to buy went home a happy camper. I did notice the layout of the con was poorer than I would have liked and this created "dead" areas at the con. I really hope they correct this next year.

Dumping Of Recent Material

There does seem to be a lot of dumping of recent material going on. I don't think this is all bad. I get to read a lot of comics I wouldn't ordinarily buy and who knows? I might like them. One friend of mine bought a bunch of great stuff for a quarter each to give away to the kids on Halloween.

Mail order & Con Business

Older material has picked up since September. My catalog is doing better than ever. I think the downturn on recent books causes many people to buy older material. I feel older books are scarcer and are a more stable investment. Remember to buy books you personally like owning. You might own it for a long time if no one else wants it.

The local convention market (Milwaukee, Wisconsin) is weak. This is due, I feel, to too many shows. Everyone thinks their show will be better than the last. I hope show promoters will remember that dealers don't care what we pay for table space (within reason) as long as we make enough to justify the expense. Too many shows can kill a market. Chicago is a prime example.

Golden Age

For me, this end of the market seems to sell slower than Silver Age. This could be because these books are harder to get. Recent sales: Superman #8 FN+ $500; Jumbo #40 FN+ $115; Terrytoons #50 NM $250; Powerhouse Pepper #5 FN+ $250 etc.

Pre-Code 1950s Horror

I got a nice group of reading copies of Beyond, Hand of Fate, Mister Mystery, Dark Mysteries and many others. These books have been selling very well. Recent sales: Worlds of Fear #10 FR $18; Chilling Tales #16 GD/VG $16; Tomb of Terror #15 NM $150.

Misc. 1950s Books

Dell Comics have been selling very well lately. A number of people are currently collecting Four Color which is not an easy task. Rin Tin Tin, Peanuts, Sad Sack, and cheap romance comics move very easily in today's market. Many people seem to want cheap reading copies. I think this is great. These books were meant to be read and enjoyed. Recent sales: Four Color #1018 VF- $140; My Romantic Adventures #85 FR $1; Commander Battle and His Atomic Sub #1 FN+ $65.

Silver Age

Recently Marvel is leading the pack. The recent sale of Amazing Fantasy #15 and other White Mountain books is feeding the fire. Recent sales are: Strange Tales #111 VF+ $250, Spider-Man #10 VF+ $500; Avengers #4 VF- $450; Tales to Astonish #27 GD $200. Recent DC sales: Brave and the Bold #28 GD/VG $200; Aquaman #1 GD $50; My Greatest Adventures #82 VG $25.

In Closing

I would like to say a few words on finding, collecting, and buying comics. New collections are surfacing at an all time slow rate. Last Summer in Milwaukee the following were purchased at a garage sale: Planet #2, Zip #2, Pep #2, and Blue Beetle #1. Point is there's still books out there to be found and they still surface if you look hard enough. Good luck hunting and happy collecting.

DAVE FINN, SUE FOORD
Incognito Comics
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Maidstone, Kent, UK
ME14 1EB England
0622 683642

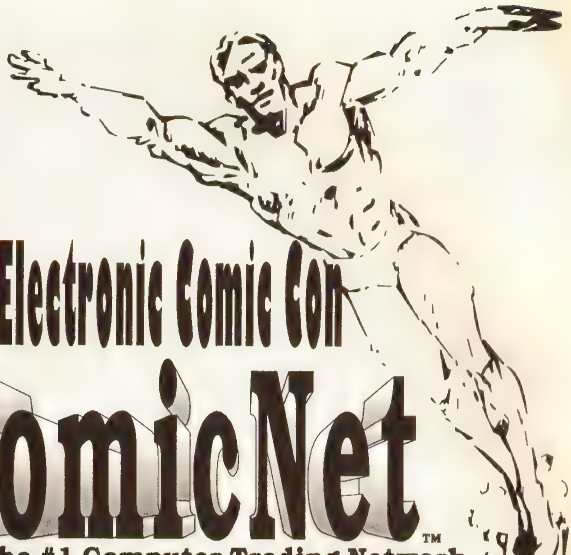
Here we are again, fresh (!) from the Philadelphia ComicFest, a very busy show. Here's a few more thoughts and facts.

Golden Age

Still a reasonable market for us, though once again, our major problem is lack of material available in the UK. Recent sales include Batman #33 VF $500 and Comic Cavalcade #9 VG+ $200. Not much else happening though.

Silver Age

What can I say, It's the usual story. Silver Age sells. Sales have continued to rise on Silver Age books, as we head into the Fall. High grade as usual, and cheap low grade leading the way. I can't see this trend changing, at least not for the foreseeable future. Recent sales include: Fantastic Four #1 FN/VF $5,250; Justice League #1 NM $2,500; Amazing Spider-Man #7 VF- $350, #8 VF $395, Green Lantern (60's) #1 FN+ $900; Action Comics #252 FN+ (small color touch) $450. Although the higher ticket books sell, most of our silver Age sales are in the $50 to $150 bracket, predominantly Amazing Spider-Man, Fantastic Four, and Avengers. Although the DC keys sell well. The lower ticket books sell much slower, unless, of course, they are VF/NM books in which case, they just fly.



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Post Silver/Bronze Age

A bit of a strange market sull. Some books consistently sell well, while some remain totally dead. Key first appearances are always popular, as almost all had a limited distribution in the UK. Examples being Incredible Hulk #181, Uncanny X-Men #94, and the Giant Size X-Men #1 along with Amazing Spider-Man #129. The popularity of House of Secrets #92 has increased recently, with very, very few copies available in any grade in the UK. There seem to be far fewer here than in the US. Recent sales include: House of Secrets #92 VF $175, Green Lantern #76 NM $120; multiples of Uncanny X-Men #94 and Giant Size X-Men #1 in various grades and at various prices.

Modern Comics

It appears to us that the Ultraverse has won the Battle of the Universes in our neck of the woods. Sales have continued to increase for the Malibu titles, at the expense of most of the other Indie publishers. Valiant being an exception. Most of the Image books continue to lose support, as does the Dark Horse Comics Greatest World, though the Dark Horse licensed books still remain popular.

A Precarious Position

I'm beginning to feel that the sooner that there is a color book implosion, the better. The amount of material produced at the moment is phenomenal. Fans just cannot afford to buy every title on the market, nor do they particularly want to. The quality of some books certainly leaves a lot to be desired. Unfortunately as a retailer I cannot order books that will not sell for me, but I still need to keep my customers happy. A precarious position. If the publishers would only cut back on quantity, and aim for quality both the fans and I'm sure the retailers would be much happier. Also, publishers, please drop the gimmick covers, or at least, if you must have them, please don't raise the cover price.

On A More Cheerful Note

It's great to see Batman and Superman still up there on the Advance sales lists. Give a character a bad time and his popularity soars, hence Wolverine, Green Lantern, and Captain America are in line for the full treatment, though I'm sure that the Fantastic Four sales weren't so bad that they had to "kill" Reed Richards. Daredevil #319 has reached up to $15 dollars here, and continues to rise. A deservedly popular story.

That's all for this time. Have a happy Holiday.

JERRY JACOBS
Childhood Memories
87 Atlantic Ave
Lynbrook, NY 11563
(516) 568-9508

Greetings from New York!

Gold, Silver, Post Silver

Low grade Golden Age and mid grade Silver Age are moving better than ever. We've sold more GD/VG range Golden Age DCs in the past 3 months than in the last year. Sales:

Superman #4 GD $250, #13 GD/VG $170; #53 GD/VG $130; #40-50 FR/GD all full GD guide, #53 VG $300;
Batman #6 FR/GD $140; #13 GD $110, #47 VG $305;
Sensation #3 VG+ $235; the cover only to Double Action #2 $500; Amazing Spider-Man #2 VG $625, #5 VG $220, #6 VG/FN $225; #14 NM- $1,000, #122 MT $140; Captain America #66 VG+ $160; Brave & Bold #34 FN- $399, Lois Lane #2 VG $100; Shock Suspense #5 FN- $60; Tales To Astonish #27 GD/VG $110, #35 VG- $135; Fantastic Four #2, 3, 4, 7, 8, 9, 12, & 14 all FN+ at 1.5 x Guide, Detective #40 VG $450; Hulk #2-6 GD/VG set $900; Conan #2-60 set $600; Action #9 VG+ $1,500; and Subby #11 VG- $150.

With market prices extremely high I see very little resistance to lower grade books. I also predict a "clearing" off of prices coming real soon. A close dealer friend just told me he sold a Amazing Spider-Man #1 in NM for $19,000 and is selling an Action #1 in GD for $16,000! Which book would you rather have fandom? I'm willing to say publicly that I recommend the Action above over the ASM #1. What do you think? Ye editor told me he would like to know, so write a quick note c/o CBM and share your opinion. I hope I'm not alone in my view! Until next time, happy hunting and be well.

(PUBLISHER'S NOTE: The ideas and information presented in the following Market Reports are the express opinion of the individual reporter, and do not necessarily reflect the views of Overstreet Publications. It's staff, or it's advertisers. Every effort has been made to verify market report information. Nevertheless, the possibility of error always exists in a compilation of such scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of information contained herein.)

BELOW GUIDE BY 10-75% • WHOLESALE & RETAIL PRICES

All books Near Mint/Mint. • Minimum Order $25.00 • Orders sent within 5 business days of receipt of order • Refunds sent with order on all sold items (no credit slips) • UPS COD - Cash Only • Send Check or Money Order, Check must clear before order is sent. • Postage $2.50 + .05 per book. Insurance $1.00 per $100.00 order ($1.00 minimum) • Satisfaction Guaranteed

	Price Ea. 1-2 Cpy.	Price Ea. 3+ Cpy.
ALPHA FLIGHT		
#1 (52 pgs.)	$2.50	$1.45
#5, 6		1.50
1.00		
AMAZ_SPIDERMAN		
#195 (ongin: Black Cat)	4.50	4.00
#200 (Double size Origin ess.)	12.00	10.00
#252 (1st new costume)	20.00	17.50
#255	3.50	2.50
#258	9.00	7.75
AVENGERS		
#200	2.50	2.00
CAPTAIN AMERICA		
#300	2.00	—
CLOAK & DAGGER (mini)		
#1	.50	.30
DAREDEVIL		
#176 (Miller art w/Elektra)	3.00	2.25
#178, 179		3.00
2.25		
#181 (Giant sz.-Death of Elektra)	6.50	4.00
#183 (Punisher)	8.00	5.00
#184 (Punisher)	7.50	—
#185	1.50	.90
#187	1.50	.85
#200 (Bullseye)	1.50	1.15
BATMAN: DARK KNIGHT (RET)		
#3	4.50	—
DAREDEVIL		
#190 (Giant size)	2.00	1.50
DAZZLER		
#1	1.00	.50
DREADSTAR		
#1	1.00	.50
DEATH IN THE FAMILY		
(Paperback)	3.50	—
DEFENDERS		
#98, 99	.51.00	.51.50
#100	1.50	.70
DOCTOR STRANGE		
#66	1.00	.50
FALCON		
#1	.50	.25
FANTASTIC FOUR #232		
#236 (Giant 20th anniv -Byrne)	2.00	1.50
#248, 252	1.50	1.15
#250 (Giant size)	2.00	—
#334	1.00	.75
GALACTUS		
#1	—	—
HAWKEYE		
#1	1.50	.80
HULK		
#250 (Giant size w/S. Surfer)	5.00	3.95
#300 (Giant w/Spiderman)	3.00	2.25
#314 (1st Byrne)	4.00	3.20
IRON MAN		
#150 (Giant w/Dr. Doom)	2.50	1.90
#169	8.50	—
#170	5.00	—
LEGENDS OF DARK KNIGHT		
#1	3.50	2.00
LONG SHOT		
#1	10.00	7.00
MARVEL FANFARE		
#5 (Dr. Strange)	1.00	.50
MARVEL TALES		
#98 (reprint Death of G. Stacy)	1.50	1.00
#99 (rep. Death of Gr. Goblin)	1.50	1.00
#100	1.50	—
MARVEL TEAM-UP		
#100 (1st Karma by F. Miller)	.5.00	3.20
#118 (Prof. X)	1.00	.60
Ann. #6	1.50	1.00
MOON KNIGHT		
#1	.$3.00	—
NEW MUTANTS		
#1	.7.00	5.75
#18 (1st new Warlock)	5.00	2.85
PUNISHER WAR JOURNAL		
#6 (Wolverine)	11.00	9.00
SAGA OF SWAMP THING		
#28, 29	3.50	—
#30 (Alan Moore)	2.50	1.60
#31, 33	2.00	1.30
#34	5.00	3.20
#35, 36	1.50	.95
SECRET ORIGINS (SPEC.) D.C.		
#1 (Origin. Penguin, Riddler, Two Face)	1.50	.75
SECRET WARS I		
#1	2.00	1.30
#8 (Origin Spiderman's new costume)	6.50	5.00
Vol. II #1	1.00	.50
SHE HULK		
#1	1.50	1.00
SILVER SURFER		
#34 (Thanos, StarLin story)	10.00	7.90
SPECT. SPIDERMAN		
#1	35.00	31.00
#16 (Iceman & Angel)	6.50	5.00
#64 (1st Cloak & Dagger)	10.00	7.90
#70	8.00	4.20
#81 (Punisher)	10.00	7.70
#82 (Punisher v. Kingpin)	10.00	7.70
THING		
#1	1.00	.50
THOR		
#300 (Giant size, origin, Odin)	3.00	2.25
#337 (Simonson art - Beta Ray Bill)		
#338	$2.50	$1.50
#339, 340	1.50	1.15
#341	1.00	.75
#350	1.00	.75
VISION & SCARLET WITCH		
#1	.50	.25
WEB OF SPIDERMAN		
#1	15.00	11.90
WHAT IF		
#35 (D.D & Elektra)	1.00	.50
WOLVERINE (mini)		
#3	18.00	15.75
WOLVERINE		
#1	24.00	21.00
X-FACTOR		
#1 (Giant)	7.50	5.95
X-MEN		
#137 (Giant, Phoenix dies)	10.00	—
#139 (Wolverine new costume)	18.00	15.75
#141	18.00	—
#143	5.50	—
#150 (Giant, Magneto)	5.00	3.50
#186 (Giant, B. W. Smithart)	3.00	2.00

CAVALCADE COMICS
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Newton, MA 02159
(617) 527-9785

INTRODUCTION

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

The first Overstreet COMIC BOOK PRICE GUIDE was published in 1970 and has been published every year since then. The first issue of Overstreet's Comic Book Price Update (supplement to the annual Overstreet Price Guide #12) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly. Overstreet's Comic Book Monthly is now the official monthly price guide magazine for Overstreet Publications.

GENERAL INFORMATION

About Pricing: The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our Board Of Special Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors.

The Listed Prices in this Guide, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Thus prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that dealers buy comics in order to resell them to other collectors. Therefore, dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead, plus a fair margin of profit. Most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

PRICING NEW COMICS:

This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Very Good (VG), Very Fine (VF) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the near mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

- **+** An issue that has increased in price since last issue
- **-** An issue that has decreased in price since last issue
- **H** A high demand issue that is currently in vogue

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

POLYBAGGED COMICS

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original manufactured product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for in making your assessment. Very important: A book must be graded in its entirety, considering **all** defects. Do not grade just the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such. After examining a comic book thoroughly, one of the following grades may be assigned:

The 8 Nomenclature Grades and The Overstreet Numerical Equivalent

	Numerical Grade			
Grade/abbreviation	High	Center	Low	Point Spread
Mint (MT)	100	99	98	(3)
Near Mint (NM)	97	94	90	(8)
Very Fine (VF)	89	82	75	(15)
Fine (FN)	74	65	55	(20)
Very Good (VG)	54	45	35	(20)
Good (GD)	34	25	15	(20)
Fair (FR)	14	10	5	(10)
Poor (PR)	4	3	1	(4)

*THE EIGHT NOMENCLATURE GRADES AND THEIR NUMERIC RANGE**

MINT (MT) (ONE 100-98) Near perfect in every way. Only the most subtle blindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90) Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75) An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55) An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35) The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15) This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5) Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1) Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

* The Numeric Ranges from Poor to Mint are further explained in *The Overstreet Comic Book Grading Guide*.

The graph at left illustrates the Overstreet Nomenclature Grades and their corresponding numeric range.

Adventures Into the Unknown #57 © ACG

ACTION COMICS (Action Comics Weekly #601-642)
Dec 1954-Present
National Periodical Publ /DC Comics

1-Reprint, 1988, 50¢ c			0.50
201-Last pre-code issue	50.00	125.00	175.00
202-220	43.00	107.00	150.00
221-240	34.00	86.00	120.00
241, 243-251 Last Tommy Tomorrow	26.00	64.00	90.00
242-Origin & 1st app. Bramac	200.00	500.00	700.00
252-Origin & 1st app. Supergirl, re-intro of Metallo, his 2nd appearance since Superboy #49	214.00	536.00	750.00
253-2nd app Supergirl	43.00	107.00	150.00
254-1st meeting Of Bizarro & Superman	39.00	96.00	135.00
255-1st Bizarro Lois Lane	26.00	64.00	90.00
256-261	20.00	45.00	60.00
262, 264-266, 268-270	15.00	34.00	45.00
263-Origin Bizarro World	19.00	48.00	65.00
267-3rd Legion app.	79.00	196.00	275.00
271-275, 277-282: 282-Last 10¢ issue	13.00	30.00	40.00
276-6th Legion app	34.00	86.00	120.00
283-Legion Of Super-Villains app.	17.00	38.00	50.00
284-Mon-El app.	17.00	38.00	50.00
285-12th Legion app.	17.00	38.00	50.00
286-289	9.00	20.00	26.00
290(7/62)-17th Legion app. Phantom Girl app	9.00	20.00	26.00
291, 292, 294-299	6.30	11.70	18.00
293-Origin Comet	13.00	29.00	38.00
300-(5/63)	7.00	15.00	20.00
301-303, 305-308, 310-320	4.20	7.80	12.00
304-Origin & 1st app. of Black Flame	5.30	9.80	15.00
309-Legion app.	4.90	9.10	14.00
321-333, 335-340	3.20	5.90	9.00
334-Giant (6-/70)	5.60	10.40	16.00
341-346, 348-359	2.30	4.20	6.50
347, 360 (Giants G-33 & G-45)	3.50	6.50	10.00
361-372, 374-380	1.80	3.30	5.00
373-Giant (6-/57)	2.80	5.20	8.00
381-424: 411-Eclipso origin-r	1.40	2.60	4.00
425-Adams art	2.10	3.90	6.00
426-436, 438, 439	1.10	2.00	3.00
437, 443-(100 page giants)	1.80	3.30	5.00
440-1st Grell-a on Green Arrow	2.10	3.90	6.00
441-Grell-a on Green Arrow	1.80	3.30	5.00
442, 444-499	0.90	1.60	2.50
500-Superman life story (1 00, 68pgs)	0.70	1.30	2.00
501-551, 554-582	0.50	1.00	1.50
552, 553-Amowitz Man-o/s	2.10	3.90	6.00
583-Alan Moore	2.50	4.60	7.00
584-Byrne begins	0.50	1.00	1.50
585-599: 598-1st app. Checkmate	0.40	0.70	1.00
600-(2,50, 84 pgs.)	1.40	2.60	4.00
601-642 (1.50, 52 pgs.): 611-614 Catwoman	0.50	1.00	1.50
643-Monthly begins, Perez c/a, scripts	0.50	1.00	1.50
644-649, 651-661: 663-666, 668-673: 644-Perez-a begins, 649-Last 1.00-c	0.40	0.70	1.00
650-(1.50, 52 pgs.)-Lobo cameo	0.50	1.00	1.50
662-Superman reveals id to Lois Lane	1.20	2.30	3.50
667-(1.75, 52 pgs.)	0.60	1.10	1.75
680-682	0.40	0.80	1.25
683-Doomsday cameo	2.60	4.90	7.50
683-2nd & 3rd printings	0.40	0.80	1.25
684-Doomsday battle issue	2.80	5.20	8.00
685, 686-Funeral For A Friend iss., Supergirl dp	0.70	1.30	2.00
685-2nd & 3rd printings	0.40	0.80	1.25
687-(1.95)-Collector's Ed. w/die-cut-c	0.70	1.30	2.00
687-(1.50)-Newsstand Ed w/min-poster	0.50	1.00	1.50
688-694 (1.50), 688-Guy Gardner-c/s	0.50	1.00	1.50
Annual 1 ('87)-Arthur Adams-c; Batman app.	2.10	3.90	6.00
Annual 2 ('89, 1.75)-Perez-c/a	0.70	1.30	2.00
Annual 3 ('91, 2.00, 68 pgs.)	0.70	1.30	2.00
Annual 4, 5 ('92-'93, 2.50)	0.90	1.60	2.50

ADAM-12 (TV)
Dec. 1973-No. 10, Feb. 1976 (Photo covers)
Gold Key

1	6.30	11.70	18.00
2-10	2.80	5.20	8.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	10.00	23.00	30.00
2, 3	6.30	11.70	18.00

ADVENTURE COMICS
No 200, May,1954-No. 503 Sept, 1983
National Periodical Publications/DC Comics

H 200	80.00	200.00	280.00	+ H
H 201-209	54.00	136.00	190.00	
H 210-1st app. Krypto	471.00	1,285.00	1,925.00	+ H
211-213, 215-220	43.00	109.00	152.00	+ H
214-2nd app. Krypto	59.00	150.00	210.00	+ H
221-246: 241-Batman x-over (6/58)	37.00	93.00	130.00	
H 247-1st app. Legion Of Super Heroes (4/58)	743.00	1,857.00	2,600.00	
248-252, 254, 255: Green Arrow in all	27.00	68.00	95.00	
253-Superboy/Robin first meet	37.00	93.00	130.00	
256-Origin Green Arrow	110.00	275.00	385.00	+ H
257-259	24.00	61.00	85.00	
260-1st Silver Age origin of Aquaman (5/59)	111.00	279.00	390.00	+ H
261-266, 268, 270 :266-(11/59)-Aquagirl tryout (origin/1st app.), not same as later character	17.00	43.00	60.00	
267-2nd Legion Of SuperHeroes	164.00	411.00	575.00	
269-Intro Aqualad	36.00	89.00	125.00	
271-Origin Luthor retold	40.00	100.00	140.00	
272-274, 276-280, 276-3rd Metallo	15.00	34.00	45.00	
275-Origin Superman/Batman team retold	30.00	75.00	105.00	+ H
281, 284, 287-289: 288-Bizarro cover	15.00	34.00	45.00	
282-5th Legion app.	29.00	71.00	100.00	
283-Intro Phantom Zone	21.00	54.00	75.00	
285-1st Bizarro World story in Adv	20.00	50.00	70.00	
286-1st Bizarro Mxyzptlk	23.00	53.00	70.00	+ H
290-8th Legion app., last 10¢ issue	26.00	64.00	90.00	
291, 292, 295-298: 295-Bizarro-c	10.00	23.00	30.00	
293-13th Legion app.	20.00	45.00	60.00	
294-1st Bizarro M. Monroe, Pres. Kennedy	20.00	45.00	60.00	
299-1st Gold Kryptonite (6/62)	12.00	26.00	35.00	
300-Legion series begins (9/62)	76.00	189.00	265.00	
301-Origin Bouncing Boy	23.00	57.00	80.00	
302-305	17.00	38.00	50.00	
306-310	13.00	29.00	38.00	
311-320	9.00	21.00	28.00	
321-Intro Time Trapper	7.00	17.00	22.00	
322-330: 327-Intro Lone Wolf in Legion	7.00	15.00	20.00	
331-340	5.60	10.40	16.00	
341-Triplicate Girl becomes Duo Damsel	4.20	7.80	12.00	
342-345, 347, 350, 351	3.20	5.90	9.00	
346, 348, 349	3.50	6.50	10.00	
352, 354-388	2.80	5.20	8.00	
353-Death of Ferro Lad in Legion	4.60	8.50	13.00	
361-364, 366, 368-370	2.10	3.90	6.00	
365, 367, 371, 372	2.50	4.60	7.00	
373, 374, 376-380: 380-Last Legion in Adv	2.10	3.90	6.00	
375-Intro Quantum Queen	2.50	4.60	7.00	
381-Supergirl begins (1st full length story, 6/69)	0.70	1.30	2.00	
H 382-389, 391-400	0.70	1.30	2.00	
390, 403-(80 pg. giants G-81 & G-81)	2.10	3.90	6.00	
H 401, 402, 404-410: 52 pg. issues	0.70	1.30	2.00	
403-Giant G-81, Legion-r	1.80	3.30	5.00	
411, 413, 418, 419: 36 pg. issues	0.40	0.70	1.00	
412-Kingdom & 1st Animal Man/Str. Adv	1.40	2.60	4.00	
414-r/2nd Animal Man/Str. Adv.	1.10	2.00	3.00	
415, 420-Animal Man reprints	0.50	1.00	1.50	
416-Giant DC-10, G.A.-r	0.40	0.80	1.20	
417-Vigilante, Frazetta Shining Knight-r	0.40	0.80	1.20	
421-424	0.40	0.70	1.00	
425-New look begins	0.50	1.00	1.50	
426-427, 431-458: 435-Mike Grell's 1st-a	0.40	0.70	1.00	
428-1st app. Black Orchid (6-7/73)	2.30	4.20	6.50	H
429-430-Black Orchid app.	1.10	2.00	3.00	H
459, 460-New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/78) w/o missing a month	1.10	2.00	3.00	
461, 462: Death of Earth II Batman	1.40	2.60	4.00	
463-468	0.40	0.70	1.00	
467-Starman by Ditko, Plastic Man begin	0.50	1.00	1.50	
468-490: Last comic-size iss.	0.40	0.70	1.00	
491-499: 491-100 pg. digests begin	0.40	0.80	1.20	
500-All Legion reprints	0.60	1.00	1.60	
501-503: Golden Age reprints	0.40	0.80	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	36.00	89.00	125.00
52-58 (3-D effect-c/stories)-Black-c	31.00	79.00	110.00
59-3-D effect story only	20.00	50.00	70.00
60-Woodesque-a by Landau	13.00	30.00	40.00
61-Last pre-code issue (1-2/55)	12.00	26.00	35.00
62-70	8.00	19.00	25.00
71-90	6.00	12.00	18.00
91,96(#95 on inside),107,116-All contain Williamson-a	8.00	19.00	25.00
92-95,97-99,101-106,108-115,117-127	6.00	10.00	16.00
100	7.00	15.00	20.00
128-Williamson/Krenkel/Torres-r; last 10¢ issue	6.00	10.00	16.00
129-150	5.00	9.00	14.00
151-153, 153-Magic Agent app.	4.00	8.00	12.00
154-Memeses begins-(origin), ends #170	6.00	10.00	16.00
155-167, 169-174: 157-Magic Agent app	4.00	8.00	12.00
168-Otilio-a(p)	5.00	10.00	15.00 + H

ADVENTURES OF BOB HOPE, THE
No 32, Apr-May, 1955-No 109, Feb-Mar, 1968
National Periodical Publications

32-40: 32-1st code approved issue	17.00	38.00	50.00
41-50	13.00	30.00	40.00
51-70	9.00	20.00	26.00
71-93, 95-105: 95-1st monster issue (11/65)	5.00	9.00	14.00
94-Aquaman cameo	6.00	10.00	16.00
106-109-Monster-c/s by N. Adams-c/a	9.00	20.00	26.00

ADVENTURES OF CAPTAIN AMERICA
Sept, 1991-No. 4, Jan, 1992 (4.95, color, mini-series)
Marvel Comics

1-4 Austin-c/a(i); 1-Embossed-c	2.00	3.00	5.00

ADVENTURES OF JERRY LEWIS, THE (Adve. of Dean Martin & Jerry Lewis No. 1-49) (See Super DC Giant)
No 41, Nov, 1957-No 124, May-June, 1971
National Periodical Publications

41-60	8.00	19.00	25.00
61-80: 68, 74-Photo-c	7.00	15.00	20.00
81-91,93-96,98-100: 89-Bob Hope app	4.00	8.00	12.00
92-Superman cameo	6.00	10.00	16.00
97-Batman/Robin x-over; Joker-c/story	8.00	19.00	25.00
101-104-Neal Adams-c/a	7.00	15.00	20.00
102-Beatles app.	8.00	18.00	24.00
105-Superman x-over	6.00	9.00	14.00
106-111,113-116	3.00	4.00	6.00
112-Rash x-over	6.00	9.00	14.00
117-Wonder Woman x-over	3.00	5.00	8.00
118-124	2.00	3.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No 166, Mar, 1979-No. 172, Jan, 1980
Gold Key

166-172	2.00	3.00	5.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan, 1987-Present
DC Comics

424	0.70	1.30	2.00
425-449, 449-Invasion	0.60	1.10	1.75
450-463: 463-Superman/Flash race	0.50	1.00	1.50
464-Lobo-c/app, pin-ddies Lobo #1	1.70	2.50	4.00
465-479, 481-491, 491-Last $1.00-c	0.50	0.70	1.00
480-(1.75, 52 pgs.)	0.70	1.10	1.75
492-495	0.50	0.80	1.25
496-Doomsday cameo	2.10	3.30	5.00
496, 497-2nd printings	0.50	0.80	1.25
497-Doomsday battle scs.	2.50	3.90	6.00
498, 499-Funeral for a Friend; Supergirl app.	1.30	2.00	3.00
498-2nd & 3rd printings	0.50	0.80	1.25
500-(2.95, 68 pgs.)-Collector's Ed w/card	1.30	2.00	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	1.00	1.60	2.50
500-Platinum Edition	27.00	68.00	95.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.80	1.30	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff -c	0.50	1.00	1.50
502-597: 502-Supergirl-c/story	0.50	1.00	1.50
505-(2.50)-Holo-grafx foil-c ed.	0.90	1.60	2.50
Annual 1 ('87)	0.60	0.90	1.40
Annual 2 ('90)-Lobo app.	0.80	1.30	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.80	1.30	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	1.00	1.60	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthplague	1.00	1.60	2.50

ADVENTURES OF THE FLY (The Fly #1-8; Fly Man #32-39)
Aug, 1959-No 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app., origin The Fly, S&K c/a	94.00	236.00	330.00 + H
2-Williamson, S&K	51.00	129.00	180.00 +
3-Origin retold	37.00	93.00	130.00 +
4-S&K-c, Powell-a, Shield x-over	23.00	57.00	80.00
5-10. 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	17.00	39.00	52.00
11-13, 15-20: 20-Origin Flygirl retold	11.00	24.00	32.00
14-Intro & origin Flygirl	15.00	34.00	45.00
21-30: 30-1st S.A. app. Comet	7.00	17.00	22.00
31-Black Hood, Shield, Comet app.	8.00	19.00	25.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	31.00	79.00	110.00
2, 3: 3-Last 10¢ issue	18.00	41.00	55.00
4-6: Catgirl app.	13.00	30.00	40.00
7-10	9.00	21.00	28.00
11-15: 13, 14-Catgirl, Black Hood app.	7.00	17.00	22.00

ADVENTURES ON THE PLANET OF THE APES
Oct, 1975-No. 11, Dec, 1976
Marvel Comics Group

1-r/Planet of the Apes in color; Starlin-c	1.30	2.00	3.00
2-5	0.90	1.40	2.20
6-11: 6-Starlin-c	0.60	1.20	1.80

AGENT THREE-ZERO
Sept, 1993-Present (3.95, color, 52 pgs.)
Gaijinovels,Inc

1-Polybagged w/card & mini-poster	1.40	2.60	4.00

AGIRA
Sept, 1988-No. 37, 1993 (3.50, color, deluxe)
Epic Comics

1	5.30	9.80	15.00
1, 2-2nd printings	1.20	2.30	3.50
2	3.20	5.90	9.00
3-5	2.60	4.90	7.50
6-15	1.90	3.60	5.50
16-33. 17-Begin 3.95-c	1.20	2.30	3.50
34, 35-(4.95-c)	1.80	3.30	5.00

ALBEDO
Apr, 1983-No 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	15.00	34.00	45.00
0-White cover, 450 copies	12.00	26.00	35.00
0-Blue, 1st printing, 500 copies	4.00	9.00	12.00
0-Blue, 2nd printing, 1000 copies	3.00	5.00	8.00
0-3rd print	0.70	1.30	2.00
0-4th print	0.40	0.80	1.20
1-Dark red, 1st app. Usagi Yojimbo	3.20	5.90	9.00
1-Bright red	3.20	5.90	9.00
2	2.10	3.90	6.00
3-14	0.70	1.30	2.00

ALF (TV)
Mar, 1988-No. 50, Feb, 1991 (1.00, color)
Marvel Comics

1-49: 22-'X-Men parody	0.40	0.70	1.00
50-(1.75, 52 pgs.)-Photo-c	0.60	1.10	1.75
Annual 1-3 ('88, '89, '90)	0.60	1.10	1.75
Holiday Special 1 (1.75, 68 pgs.)	0.60	1.10	1.75
Holiday Special 2 (1989, 2.00, 68 pgs.)	0.70	1.30	2.00
Spring Special 1 (1989, 1.75)	0.60	1.10	1.75

ALIEN LEGION: BINARY DEEP
1993 (3.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)

nn-With bound-in trading card	1.20	2.30	3.50

ALIENS, THE (Captain Johner and ...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning

	5.00	10.00	15.00
2-Reprints from Magnus #1 by Manning	1.40	2.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	11.00	25.00	33.00
1-Second printing	3.20	5.90	9.00
1-Third - Sixth printings	0.70	1.30	2.00
2	8.00	18.00	24.00
2-Second printing	1.40	2.60	4.00
2-Third printing	0.70	1.30	2.00
3	4.20	7.80	12.00
4	2.80	5.20	8.00
5, 6	2.10	3.90	6.00
3-6: 2nd printings	0.70	1.30	2.00
ALIENS MINI COMIC 1 (2/89, 4x6")-Included in Aliens Portfolio	3.50	6.50	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	4.20	7.80	12.00
V2 #1- 2nd printing ('90, 2.25)	0.80	1.50	2.25
2-4	2.10	3.90	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No 12, 1993 (2.50, color, limited series)
Dark Horse Comics

1-7	0.90	1.60	2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	3.50	6.50	10.00
1-2nd print	0.90	1.60	2.50
2	2.80	5.20	8.00
3, 4	2.30	4.20	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Suydam painted-c	0.90	1.60	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.90	1.60	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4 (2.50, color, mini-series)
Dark Horse Comics

1, 2: 1-Painted-c	0.90	1.60	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1, 2-Bolton painted-c; Guice-p	0.90	1.60	2.50
1-Embossed foil platinum ed. no price/no ads	10.00	23.00	30.00

ALIENS: ROGUE
Apr, 1993-No 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.90	1.60	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a | 1.80 | 3.30 | 5.00

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	4.20	7.80	12.00
1-2nd printing	0.90	1.60	2.50
0 (July, 1990, 1.95) r/DHP 34-36	5.30	9.80	15.00
2, 3	3.20	5.90	9.00
4-Dorman - painted-c	1.80	3.30	5.00

ALIEN 3
June, 1992-No 3, Aug, 1992 (2.50, color, mini-series)
Dark Horse Comics

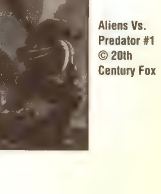
1-3	0.90	1.60	2.50

ALIEN WORLDS
Dec, 1982-No 9, Jan, 1985
Pacific Comics/Eclipse

1	0.50	1.00	1.50
2-9. 2, 4-Dave Stevens-c/a	0.40	0.70	1.00
3-D No 1-Art Adams 1st pub. art	1.10	2.00	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	127.00	318.00	445.00 + H
128 (1952)	87.00	218.00	305.00 + H
2 (12-1/52-53) - 5	71.00	179.00	250.00 H
6-10	43.00	107.00	150.00 H
11-18: Last pre-code issue	39.00	99.00	138.00 H
19-28	27.00	68.00	95.00 H
29, 30, 32-Wood-a	30.00	75.00	105.00 H
31, 33-40	21.00	54.00	75.00 H
41-50	20.00	45.00	60.00 H
51-66	15.00	34.00	45.00 H
67-1st app. Gunner & Sarge, series begins	23.00	57.00	80.00 H
68-70	15.00	33.00	44.00 H
71-80	9.00	21.00	28.00 H
81, 83-88: 87-1st app H.Tank 88-Last 10¢ issue	7.00	15.00	20.00 H
82-Johnny Cloud begins	12.00	26.00	35.00 H
89-103: 91 1st r/Haunted Tank cover	6.30	11.70	18.00 H



Aliens Vs. Predator #1 © 20th Century Fox

Amazing Adult Fantasy #14 © MEG

101-117 Jonsey Covers app 1.11 1.15 & 1.17 4.40 8.10 12.50 H

ALL-STAR SQUADRON
Sept. 1981-No. 67, Mar. 1987
DC Comics
1-46, 48-67 0.40 0.70 1.00
47-McFarlane-a (1st full story) 1.10 2.00 3.00
Annual 1-3 (11/82-9/84) 0.40 0.70 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept. 1970-No. 11 Apr-May, 1972
National Periodical Publications
1 3.50 6.50 10.00 H
2-El Diablo by Morrow begins 1.20 2.30 3.50 H
3-8 3-Origin El Diablo 1.20 2.30 3.50 H
9-Frazetta a (r), 3 pgs. 1.80 3.30 5.00 H
10-1st app. Jonah Hex (2-3/72) 17.00 43.00 60.00 H
11-2nd app. Jonah Hex 7.00 18.00 25.00 H

ALPHA FLIGHT (See X-Men #120, 121)
Aug. 1983-Present (#52 on are direct sale)
Marvel Comics Group
1-1:52 pgs.-Byrne-a begins; Wolverine cameo 0.90 1.60 2.50
2-12: 12-Double size 0.60 1.10 1.75
13-Wolverine app. 2.50 4.90 7.50
14-16, 16-Wolverine cameo 0.40 0.80 1.25
17-X-Men x-over; Wolverine cameo 1.50 2.90 4.50
18-28: Last Byrne issues 0.40 0.80 1.25
29-32, 35-49 0.40 0.70 1.00
33, 34-Wolverine app. 34-Origin retold 1.90 3.60 5.50
50-Double size 0.40 0.80 1.25
51-Jim Lee's 1st work at Marvel 2.60 4.80 7.50
52, 53: Wolverine; 53-Lee/Portacio-a 1.40 2.60 4.00
54, 63: 64-No Jim Lee art 0.40 0.70 1.00
55-62: Jim Lee art(p) 1.10 2.00 3.00
65-74, 76-86: 74-Wolverine, Spider-Man 0.40 0.80 1.25
75-(1.95: 52 pgs.) 0.60 1.10 1.75
87-90: Wolverine app. Jim Lee-c 1.80 3.30 5.00
91-99, 101-105, 107-119, 121-128 0.50 1.00 1.50
100-(2.00: 52 pgs.)-Avengers app. 0.60 1.10 1.75
106-Northstar reveal/origin issue 1.40 2.60 4.00
106-2nd printing 0.60 1.10 1.75
120-(2.25)-Polybagged w/poster 0.70 1.30 2.00
Annual 1 (9/86, 1.25) 0.50 1.00 1.50
Annual 2-(12/87, 1.25) 0.40 0.80 1.25
Special V2#1 (6/92, 2.50)-Wolverine-cvs 0.90 1.60 2.50

AMAZING ADULT FANTASY
(Amazing Advs. No. 1-6, Amazing Fantasy No. 15)
No. 7, Dec. 1961-No. 14, July 1962
Marvel Comics Group (AMI)
7-Ditko-c/a in all 67.00 168.00 235.00 + H
8: Last 10¢ issue 56.00 139.00 195.00 + H
9-13 50.00 125.00 175.00 + H
14-Prof. X prototype 54.00 136.00 190.00 + H

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June 1961-No. 6, Nov. 1961
Marvel Comics Group (AMI)
1-Dog n Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art in all 147.00 368.00 515.00 + H
2 78.00 196.00 275.00
3-6: 6-Last Dr. Droom 64.00 161.00 225.00

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AMAZING ADVENTURES
Aug. 1970-No. 39, Nov. 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8) double feature begins 5.30 9.80 15.00
2-4 1.80 3.30 5.00
5-8: N. Adams-a 2.50 4.60 7.00
9, 10: 9, 10-Magneto app. 1.80 3.30 5.00
11-New Beast begins (1st app.), ends #17 3.50 6.50 10.00 H
12-17: 13-Brotherhood of Evil Mutants app. 2.50 4.60 7.00 H
18-1st app. Killraven, N. Adams-a 4.20 7.80 12.00 H
19-39 1.20 2.30 3.50 H

AMAZING ADVENTURES
Dec. 1979-No. 14 Jan. 1981
Marvel Comics Group
V2#1-Reprints X-Men 1, 38 1.40 2.60 4.00
2-14: Early X-Men reprints 1.10 2.00 3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb. 1974 (Hanna-Barbera)
1 3.50 6.50 10.00
2-4 2.10 3.90 6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug. 1962 (Sept. 1962 in indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man, 1st app. Aunt May & Uncle Ben 2,100.00 6,825.00 10,500.00 H

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group
1-Origin retold (3 two-c.s.) rr-1-38 1,915.00 5,700.00 8,300.00 + H
1 (Golden Records Reprint) 21.00 54.00 75.00 H
(with Golden Records (1966) 43.00 107.00 150.00 H
2-1st app. The Vulture 514.00 1,400.00 2,000.00 H
3-1st app. Doc Ock/pus 286.00 775.00 1,125.00 H
4-Origin & 1st app. The Sandman 230.00 630.00 925.00 + H
5-Dr. Doom app. 200.00 545.00 810.00 + H
6-1st app. Lizard 203.00 567.00 710.00 + H
7, 8, 10: 8-Early FF backup story 131.00 329.00 460.00 + H
9-Origin & 1st app. Electro 146.00 364.00 510.00 + H
11, 12 76.00 189.00 265.00 + H
13-1st app. Mysterio 101.00 254.00 355.00 + H
14-1st app. The Green Goblin (Norman Osborn) (Has x-over 274.00 686.00 960.00 + H
15-1st app. Kraven The Hunter, 1st mention of Mary Jane Watson (not shown) 67.00 218.00 305.00 + H
16-1st Daredevil x-over (yellow costume) 61.00 154.00 215.00 + H
17-2nd app. Green Goblin (c/a) 111.00 279.00 390.00 + H
18-1st app. Ned Leeds (later Hobgoblin) 66.00 164.00 230.00 + H
19-Sandman app. 54.00 136.00 190.00 + H
20-1st app. & origin The Scorpion 66.00 164.00 230.00 + H
21-2nd app. The Beetle (see Str. Tales #123) 43.00 107.00 150.00 H
22-1st app. Princess Python 39.00 96.00 135.00 H
23-3rd app. Green Goblin (C&S) 67.00 168.00 235.00 + H
24 36.00 89.00 125.00 H
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 44.00 111.00 155.00 H
26-4th app. Green Goblin, 1st Crime Master 50.00 125.00 175.00 H
27-5th app. Green Goblin 46.00 114.00 160.00 H
28-Origin/1st app. Molten Man 56.00 146.00 205.00 + H
29, 30 33.00 82.00 115.00 H
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin); Given Stacy & Prof. Warren 38-Last Ditko issue. 2nd app. Mary Jane Watson (cameo face not shown 7/66) 26.00 64.00 90.00 H
39-Green Goblin c/s; id revealed 33.00 82.00 115.00 H
40-Origin Green Goblin (1st time told) 51.00 129.00 180.00 + H
41-1st app. Rhino 21.00 54.00 75.00 H
42-3rd app. Mary Jane Watson (cameo; last 2 panels) (1st time her face is shown) (11/66) 21.00 54.00 75.00 H
43-49 14.00 36.00 50.00 H
50-Intro Kingpin (7/67) 67.00 168.00 235.00 + H
51-2nd app. of Kingpin 26.00 64.00 90.00 H
52-60: 55-Intro Capt. George Stacy 11.00 29.00 40.00 H
61-74: 74-Last 12¢ issue 10.00 24.00 34.00 H
75-89, 91-93, 95, 99: 84, 85-Kingpin c/s 8.00 20.00 28.00 H
90-Death of Capt. Stacy 10.00 24.00 34.00 H
94-Origin retold 13.00 32.00 45.00 H
96-98: Drug books not approved by CCA, Green Goblin storyline

97, 98- Green Goblin-c 17.00 43.00 60.00
100-Anniversary issue (9/71) 36.00 89.00 125.00
101-Intro/1st app Morbius, last 15¢ issue 40.00 100.00 140.00
101-2nd printing (9/92, silver ink) 0.70 1.30 2.00
102-Origin Morbius (52 pgs., 25¢-c) 29.00 71.00 100.00
103-118 6.30 11.70 18.00
119, 120-Spider-Man vs. Hulk 9.00 21.00 30.00
121-Green Goblin kills Gwen Stacy 21.00 54.00 75.00
122-Death of Green Goblin 29.00 71.00 100.00
123-128 6.30 11.70 18.00
129-1st app. The Punisher (2/74) 79.00 196.00 275.00
130-133, 138-160: 131-Last 20¢ issue 4.20 7.80 12.00
134-Punisher cameo app. (7/74) 7.70 14.30 22.00
135-2nd full Punisher app. (8/74) 19.00 46.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 9.00 21.00 30.00
137-Green Goblin-c/s (Harry Osborn) 5.30 9.80 15.00
161-Punisher (cameo) 4.20 7.80 12.00
162-Punisher, Nightcrawler app. 7.70 14.30 22.00
163-173, 181-190, 181-Origin retold 2.50 4.60 7.00
174, 175-Punisher app 6.30 11.70 18.00
176-180 Green Goblin app. 4.20 7.80 12.00
191-193, 195-199, 200-208, 210-219 2.10 3.90 6.00
194-1st Black Cat 4.20 7.80 12.00
200-Giant origin issue 7.00 15.00 20.00
201, 202-Punisher app. 7.00 17.00 22.00
209-Origin & 1st app. Calypso 2.80 5.20 8.00
220-237: 225-Foolkiller-c/story (2/82) 2.10 3.90 6.00
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattooz card insert) 19.00 46.00 65.00
238-Without Tattooz 8.00 19.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 12.00 26.00 35.00
240-243, 246-248 2.10 3.90 6.00
244-Hobgoblin cameo 3.20 5.90 9.00
245-Lefty Donovan w/Hobgoblin powers battles Spider-Man (10/83) 4.90 9.10 14.00
249-251-Hobgoblin/Spidey battle storyline 4.20 7.80 12.00
252-1st app. black costume for Spidey (5/84) 8.00 19.00 25.00
253-1st app. The Rose 2.50 4.60 7.00
254-Jack O'Lantern app. 1.80 3.30 5.00
255, 263, 264, 266-273, 277-280, 282, 283, 279-Jack O'Lantern-c/s. 282-X-Factor x-over 1.20 2.30 3.50
256-1st app. Puma 1.40 2.60 4.00
257-2nd app. Puma, Hobgoblin cameo 3.20 5.90 9.00
258-Hobgoblin app. (minor) 4.20 7.80 12.00
259-Full Hobgoblin app., origin M J Watson 5.30 9.80 15.00
260-Hobgoblin-c 3.20 5.90 9.00
261-Hobgoblin-c/s 3.50 6.50 10.00
262-Spider-Man unmasked 2.10 3.90 6.00
265-1st app. Silver Sable 4.60 8.50 13.00
265-Silver ink 2nd printing 1.10 2.00 3.00
274-Zarathos (Spirit Of Vengeance) app. (3/86) 1.40 2.60 4.00
275-(52 pgs.)-r/origin by Ditko ; Hobgoblin-c/s 4.20 7.80 12.00
276-Hobgoblin story 3.20 5.90 9.00
281-Hobgoblin battles Jack O'Lantern 3.50 6.50 10.00
284-Punisher cameo app., Gang War begins, ends #288; Hobgoblin-c/s 3.20 5.90 9.00
285-Punisher app.; minor Hobgoblin app. 6.30 11.70 18.00
286-Hobgoblin-c/app. (minor) 2.10 3.90 6.00
287-Hobgoblin app. (minor) 2.10 3.90 6.00
288-Hobgoblin full app. 2.80 5.20 8.00
289-(1 25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin), Macendale (Jack O'Lantern) becomes new Hobgoblin 7.00 17.00 22.00
290-292 1.60 2.90 4.50
293, 294-Parts 2 & 5 of Kraven story 2.80 5.20 8.00
295-297 1.00 3.60 5.50
298-Todd McFarlane-c/a begins, 1st app (cameo) Eddie Brock who becomes Venom (not in costume) 12.00 26.00 35.00
299-1st app (cameo) Venom in costume 7.00 15.00 20.00
300-(52 pgs.)-Last black costume, 1st full Venom story 18.00 41.00 55.00
301-305 5.30 9.80 15.00
306-311, 313, 314 3.50 6.50 10.00
312-Hobgoblin battles Green Goblin 7.00 15.00 20.00
315-317, Venom app. 6.20 11.50 17.75
318-323, 325 319-Biweekly begins 2.50 4.60 7.00
324-Sabretooth app.; McFarlane-c (no art) 4.20 7.80 12.00
326, 327, 329-No McFarlane 1.20 2.30 3.50
328-Hulk app., last McFarlane-a 3.50 6.50 10.00
330, 331: Punisher app. 1.40 2.60 4.00
332, 333-Venom-c/s 2.60 4.90 7.50
334-336, 338-343 0.90 1.60 2.50
337-Hobgoblin app. 1.20 2.30 3.50
344-1st app. Cletus Kasady (Carnage) 3.00 5.50 8.50
345-1st full app. Cletus Kasady 4.00 7.50 11.50
346, 347-Venom app. 3.30 6.20 9.50
348, 349, 351-359 0.70 1.30 2.00
350-(1.50, 52 pgs.) 1.10 2.00 3.00
360-Carnage cameo 2.50 4.60 7.00
361-Intro Carnage 5.60 10.40 16.00
361-2nd printing (1.25-c) 0.70 1.30 2.00
362, 363-Carnage & Venom-c/s 3.00 5.50 8.50
362-2nd printing 0.50 1.00 1.50
364, 366-374, 376-385 373-Venom back-up 374-Venom-c/s 376-Cardiac app 378-Maximum Carnage, part 3 381, 382-Hulk app 383-The Jury-app 364-Venom/Carnage app 0.40 0.80 1.25
385-(3.95)-Hologram-c, pull-out poster; 1st app Spider-Man 2099 2.10 3.90 6.00
375-(3.95)-Hole-grafx-c; Vs. Venom-c/s 1.90 3.60 5.50
Annual 1-('64)-1st Sinister Six, new 41 pg. story 83.00 207.00 290.00
Annual 2-('65)-New Doctor Strange story (early) 31.00 79.00 110.00
Special 3-(11/66)-Avengers vs Hulk x-over 11.00 29.00 40.00
Special 4-(11/67)-Spidey Battles Human Torch (new 41 pg. story) 13.00 32.00 45.00
Special 5-(11/68)-Peter Parker's parents, New 40 pg. Red Skull story 14.00 36.00 50.00
Special 6-(11/69)-r/41 pg. Sinister Six story from Annual #1 6.30 11.70 18.00
Special 7-(12/70)-All reprints 6.30 11.70 18.00
Special 8-(12/71)-All reprints 6.30 11.70 18.00
King Size 9-('73)-r/Spec. Spider-Man magazine (Green Goblin c/s, 40 pgs re-edited from orig. 38 pgs) 6.30 11.70 18.00
Annual 10-12 ('76-'78)-All new-a 2.50 4.60 7.00
Annual 13 ('79)-John Byrne-a 2.80 5.20 8.00
Annual 14 ('80)-Miller-c/a 3.20 5.90 9.00
Annual 15 ('81)-Punisher app., Miller-c/s 7.00 17.00 22.00
Annual 16-20 (1982-86) 2.10 3.90 6.00
Annual 21 ('87)-Wedding issue; direct sale 2.80 5.20 8.00
Annual 21 ('87)-Wedding issue, newsstand 2.80 5.20 8.00
Annual 22 ('88)-Evolutionary War 2.80 5.20 8.00
Annual 23 ('89)-Atlantis Attacks; Leifeld-p 2.10 3.90 6.00
Annual 24 ('90, 2.00) 1.20 2.30 3.50
Annual 25 ('91, 2.00)-1st solo Venom story 2.80 5.20 8.00
Annual 26 ('92, 2.75)-Poly-bagged w/card 1.10 2.00 3.00
Skating on Thin Ice 1-('90, 1.25, Canadian) 1.40 2.60 4.00
Skating on Thin Ice 1-(2/93, 1.50, American) 0.50 1.00 1.50
Double Trouble 2-('90, 1.25, Canadian) 1.10 2.00 3.00
Double Trouble 2-(2/93, 1.50, American) 0.50 1.00 1.50
Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/s 1.10 2.00 3.00
Hit and Run 3-(2/93, 1.50, American) 0.50 1.00 1.50
Chaos in Calgary 4-(2/93, 1.50, American) 0.50 1.00 1.50
Giveaways: See Overstreet Price Guide listings

AMERICAN, THE
July, 1987-No. 9, 1988 (1.75, B&W)
Dark Horse Comics
1-(1.50) 1.80 3.30 5.00
2 1.20 2.30 3.50
3-5 0.90 1.60 2.50
6-9 0.60 1.10 1.75
American Collection (B&W, 5.95) 2.10 3.90 6.00
Special 1 ('90, 2.25) 0.80 1.50 2.25

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25 cent one shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 13.00 30.00 40.00

ANGEL AND THE APE (Becomes Meet Angel)
Nov-Dec., 1968-No. 6 Sept-Oct. 1969
National Periodical Cal Publications
Showcase 77 (9/68)-1st Angel & The Ape 10.00 23.00 36.00
1-(11-12/68) 7.00 15.00 20.00
2-6 4.20 7.80 12.00

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sept. 1988-Present (Color)
DC Comics
1-Bolland-c on all 5.30 9.80 15.00
2 3.50 6.50 10.00
3, 4 2.10 3.90 6.00
5-10: 6-Invasion tie-in 1.40 2.60 4.00
11-20 1.10 2.00 3.00
21-26: 26-Last Grant Morrison scripts 0.90 1.60 2.50
27-49, 51-55, 57-59 1.20 2.30 3.50
50-('2.95, 52 pgs.)-Last issue by Tom Veitch 1.10 2.00 3.00
56-(3.50, 68 pgs.) 1.20 2.30 3.50
60-66: 60-Begin 1.95-c 0.70 1.30 2.00
Annual 1 (3.95,'93)- Children's Crusade Pt 3 1.40 2.60 4.00

ANTHRO
July-Aug, 1968 - No. 6, July-Aug, 1969
National Periodical Publications
Showcase 74 (5/68)-1st app Anthro 14.00 32.00 42.00
1-(7-8/68) 10.00 23.00 30.00
2-6 5.60 10.40 16.00

ANYTHING GOES
Oct, 1986-No. 6, 1987 (Mini-series)
Fantagraphics Books
1-Flaming Carrot app. 1.10 2.00 3.00
2-4, 6 0.70 1.30 2.00
5-TMNT app., 2nd time in color 1.10 2.00 3.00

APPLESEED
Sept, 1988-Book IV #4, Aug, 1991 (B&W)
Eclipse International
1 4.20 7.80 12.00
2-4 1.10 2.00 3.00
Book II, 1-5 ('7/89) 1.00 1.80 2.75
Book III Vol. 1-4 1.00 1.80 2.75
Book III Vol. 5 (3.50-c) 1.20 2.30 3.50
Book IV #1-4 ('1/91- 8/91, 3.50-c) 1.20 2.30 3.50

AQUAMAN(See Adventure #260 & Detective #293)
Jan-Feb, 1962-No. 63, Aug-Sept. 1978
National Periodical Publications/DC Comics
Showcase 30 (1-2/61)-Origin S.A. Aquaman 90 00 270.00 410.00
Showcase 31 (3-4/61) 50.00 166.00 230.00
Showcase 32 (5-6/61) 50.00 160.00 230.00
Showcase 33 (7-8/61) 62.00 190.00 285.00
Showcase 34 (9-10/61) 62.00 190.00 285.00
2 34.00 86.00 120.00
3-5 24.00 61.00 85.00
6-10: 9-Sea Devils app. 20.00 45.00 60.00
11-20 15.00 34.00 45.00
21-32, 34-40 9.00 21.00 28.00
33-Intro Aqua-Girl (see Adv. 266) 13.00 30.00 40.60
41-47, 49 4.20 7.80 12.00
48-Origin reprinted 5.60 10.40 16.00
50-52: Deadman by N. Adams 7.00 17.00 22.00
53-56: 56-(3-4/71) 2.50 4.60 7.00
57-63: 57-(8-9/71); 58-Origin retold 1.60 2.90 4.50

AQUAMAN
Feb, 1986-No. 4, May, 1986 (Mini-series)
DC Comics
1 1.40 2.60 4.00
2-4 0.90 1.60 2.50

Amazing Spider-Man #289 © MEG

TRADING CARD PRICE GUIDE INTRODUCTION

Welcome to the Overstreet Trading Card Price Guide, a regular feature of Overstreet's Comic Book Monthly. CBM will keep you current on all of the hottest comic and media related cards in the "Marketplace"... as well as those newly introduced! You can depend on the Overstreet Card Guide to provide accurate values for current non-sports cards. That's because the prices shown here are averages of genuine dealer retail prices, not estimates! The pricing information is compiled from data supplied by our **Board Of Advisors** (listed at the beginning of the trading card section). You will note that this compilation lists prices for card sets, singles, specialty cards, and even unopened boxes when warranted. We have not itemized every card single, per the opinions of our advisors. We concur with their view... namely that most cards are assigned an average price for all cards in that set. Where single card prices do differ (e.g. specialty cards), card prices are listed separately. Prices often vary on certain individual cards within a set. As most collectors know, this is due to the popularity of a specific character, regionally specific market pressures, and/or the pressures of simple supply and demand. Collectors should take this into consideration when pricing cards.

All suggestions and criticism are welcome and your input is important to us! If you'd like to lend a hand in making the Overstreet Card Price Guide the most reliable card price guide ever published, send your comments to: Overstreet Publications, P.O. Box 2610, Cleveland, TN 37320 or FAX us at (615) 479-8156

The whole idea of collecting cards is, first and foremost, to have FUN! Card collecting is, after all, a hobby. The problems start when new collectors forget this most basic principle.

When an attempt is made to turn the hobby into a "Get-rich-quick" scheme, financial "disaster" is always close behind. People who get into card collecting exclusively for monetary reasons almost always loose in the long run.

Trading cards have been around for a long time, longer even than comic books or comic strips. In fact, cards were issued as far back as the Civil War era. For the most part, this Price Guide deals with non-sports cards from the mid 1960s to the present. This is what most collectors are primarily interested in. Overstreet Publications projects that if interest in new cards continues to increase at present rates, demand for older pre 1960s cards will escalate as well. With each issue of Overstreet's CBM, new information and prices will be added. If you have trading card data and information, please send it to us. Card Data, Overstreet Publications, P. O. Box 2610, Cleveland, TN 37320 (or FAX us at (615) 479-8156). All new data and corrections to existing data is much appreciated!

HOW DO I START COLLECTING?

(1) First, collect cards that you enjoy! (2) Set a budget for yourself and keep within that budget. The wonderful thing about collecting trading cards is there are so many varieties to choose from. There have been so many different card sets published over the past thirty years that it is relatively easy to find some that you like and fits into your budget.

WHERE CAN I GET CARDS?

There are several different places to acquire trading cards: (1) Comic book and Sports card retailers. In most cases, they carry many of the recently released sports and non-sports cards. (2) Local swap meets and flea markets. (3) Many cities hold monthly sports card and non-sports card shows and conventions. (4) Mail order dealers. Because the overhead costs associated with selling at a card show or swap meet are lower than at a regular retail store, a collector may find some material at lower prices. Another factor to consider is the element of competition. Dealers who set up at swap meets and card conventions often experience greater competition than shops, and therefore sometimes offer lower prices in order to more successfully compete. The advantage of shopping at a retail store is that they usually have a better assortment of non-sports cards sets and chase cards. Many retail stores will also hold cards or put them on a lay-away plan for regular customers. These services are less likely to be offered by swap meet or card show dealers. Also, shops have greater accessibility via regular hours. Usually collectors take advantage of both.

HOW DO I BUY, SELL, & TRADE?

Buying - Buying cards is not an exact science. Prices can vary from dealer to dealer. The best thing to do is to shop around until you find a dealer that you are comfortable with and can trust. Never be afraid to bargain on the price of a card or set of cards. The worst thing that can happen is that the dealer will say no. In many cases, a dealer may make a counter offer which is lower than their original asking price. This principle applies to both retail stores as well as convention dealers. It is important to remember though, that the retail stores have more bills to pay (higher overhead), so don't be disappointed if you are not always successful with your offer. If you don't feel comfortable with a price, just say "thanks" and try another location.

Trading - Trading non-sports cards with other collectors can be as fun as trading sports cards. When trading, it seems to work well to trade "retail for retail". In other words, if you have a set of cards worth twenty dollars in the Overstreet Price Guide, trade for cards worth the same amount. Other factors can come into play that can change or otherwise affect this rule, but, for the most part, it's a good way to develop your trading skills. Trading cards with a dealer can be a little more complicated. Usually, dealers will trade for about fifty to sixty percent of the value of the card or set of cards. For example, if a card set is retailing for ten dollars, the dealer may offer a trade value of five or six dollars for that set. Think about your deal ahead of time and remember your right to say no if you don't like the deal, just the way dealers have a right to say no when they don't like a trade that's being offered. And don't forget the option of making a counter offer. Often the price that is finally agreed to is somewhere inbetween your ideal price and the dealer's ideal price!

Selling - The best way to sell cards is by attending card conventions as a dealer. If selling at a card convension is not your cup of tea then you can sell cards to a dealer. Selling cards to dealers will get you from twenty to fifty percent of the card or card set's value. That twenty dollar card set is worth ten to a dealer TOPS. It's always best to try and trade instead of out right sell a card. You will get more value out of the cards that way.

PROTECTION & STORAGE

Like comic books, it is important to store cards in a protective environment. Cards can be damaged by the same things that can damage comic books. With this in mind, remember to store your cards in a cool dry place. Cards can fade and turn yellow or brown if exposed to sunlight and certain types of fluorescent lights. Store cards out of the light. To keep cards from bending or getting rounded corners, place them into plastic non-acid, "no-bend-sheets". 100, 200, 500, and 1000 count cardboard boxes or plastic cases are also a good way to store large quantities of cards and are less expensive than plastic sheets. These are available at any sports card shop.

THE "CHASE" IS ON!

Over the past thirty years, the subject matter for non-sports and entertainment cards has been primarily based upon the television and movie industry. These cards featured actual scenes from the TV show or movie. The buyer had only one thing to collect, so card collecting wasn't very difficult. In the 1970s, a bonus was added to each pack of cards; a sticker. This marketing strategy was designed to motivate the buyer to purchase more packs. Now there are two sets that need completing, cards *and* stickers. This wasn't difficult because every pack of cards had at least one sticker. Eventually the buyer obtained enough cards to complete the set. This continued until Impel and Upper Deck revolutionized the non-sports industry by including a special card found only in a few packs. This was a hologram card because known as the "chase" card. "Chase" cards were different, special, *and* harder to get. There inclusion into selected packs of cards motivated buyers to a purchasing frenzy. Because less of these cards were available, the prices escalated. No longer did the average buyer purchase a pack to put a set together. Instead they purchased packs to try and find the chase card. In fact, making sets of cards became merely a byproduct of the process of "chase" card acquisition... trying to get all the chase cards became the primary collecting goal!

GRADING AND PRICING

Grading and pricing cards is much like grading and pricing comic books. Some elements of value are: (1) Condition - The higher the better. (2) Subject Matter - The more popular the more in demand and the more in demand the higher the value. (3) Quantity Printed - Limited print runs mean less cards to go around. (4) Age - Older cards are generally harder to find and therefore more valuable. The condition of a card is among the most important factor in determining the price, but it is in no way absolute. For example, a card in a lower grade that is popular and hard to find can, and many times will, command a higher price than what is listed in a price guide, whereas, a mint set of an unpopular card could be worth less than the price listed. It is up to you, as the collector, to determine the price you are willing to pay for a given card or set. Remember that grading is not an exact science and the grading scale below should be used as a starting point. Older cards prior to 1970 can be adjusted upwards 5%-10% if they are in excellent condition or higher.

Grades & Their Values

Mint (MT) - A card with no defects whatsoever. All corners are sharp, the color is vibrant with the original gloss. No printing defects such as off centering of color should be visible. Card should be sharp and in focus. 100%

Near Mint (NM) - A card with any one of the following minor flaws: a corner with slight wear, slightly off centered. No color loss or yellowing should be visible. Can have a very minor focus imperfection. 75%-95%

Excellent (EX) - A card with any two of the following minor flaws: slight wear on a corner, slight off centering, the original gloss is diminished, very slight focus imperfection. 50%-75%

Very Good (VG) - A card in this condition may have gloss loss, some yellowing of the borders may be visible, rounding at the corners, pictures can be slightly off focus. 20%-50%

Good (GD) - A card in this condition can have scuffing at the corners and on the face, borders can be uneven and yellowing of the borders is apparent, glossiness is no longer noticeable. 10%-20%

Fair (FR), Poor (PR) - Cards in this condition are usually used for fillers until a better condition card can be found. These cards can have brown and dirty boarders, scuffing, well rounded off corners, water stains, writing and some may even have pieces missing. 2%-10%

Editor's Note: CBM would like to give a special thanks to ***George Borow*** *for writing the initial introduction to this section. George is a nationally recognized collector of non-sports trading cards and was the first Overstreet Trading Card Advisor.*

ADDITIONS & CORRECTIONS

for the Overstreet Non-Sports Trading Card Price Guide are much appreciated! Send your data to:

Overstreet Publications
PO Box 2610
Cleveland, TN 37320-2610.

TRADING CARD MARKET REPORTS

JOE DUNGAN
Now & Then Collectibles
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San Antonio, TX 78209
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The non-sports market continues to be a very strong and active collector's domain. Both recent releases and older cards are highly sought after. However, as more & more new material is being produced, the window of salability keeps getting reduced and customers start to fall behind in their effort to build their sets of whatever current releases they are after. One should be mindful of what happened to the sport card market... where eventually there was so much product that the buyers could not keep pace and eventually became frustrated, didn't know what to purchase, and finally retreated from the marketplace till sanity returned.

Marvel Masterpieces II and Conan both sell well at $2 a pack (although the Marvel Masterpiece II were nowhere near as hot as Series I). Also the specialty cards for the Conan Chromium set (which look like early attempts at a prism set rather than the chase cards to this set) I feel are very disappointing and detract from an otherwise very attractive and top notch set. Fantasy Art cards such as those by Jeffrey Jones, Michael Whelan, Lois Royo, and Rowena all have moved readily at $1.25 a pack and we are always having trouble keeping sets in stock. We sold out of Nightmare Before Christmas cards immediately. Snow White and Beatles were also good sellers. Dark Dominion, Deathmate, Beverly Hillbillies, and Gunsmoke didn't do very well, whereas, Goneheads and Street Fighter II were surprisingly popular.

Singles, sets, and packs from the 70's and earlier continue to sell well. Mars Attacks, 1967 & 1976 Star Trek, Lost in Space, Outer Limits, Star Wars, and Empire Strikes Back were the mainstays of the 1960's and 1970's non-sports market, however most TV and Sci-Fi related all do well. Earlier releases like Zorro, Robin Hood, Civil War News, Davy Crockett, and Red Menace are the most requested of the pre-1960's material. There has been an increase in requests for British and other foreign sets and a price guide for them, or at least a listing of what's available and set size would be very helpful. Well that wraps it up (excuse the pun) for now. Till next time-successful hunting.

FRANK LYNN BREVARD
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The market is holding strong for non-sport cards this month. Sales of Marvel Masterpiece series II and Star Trek Masterpiece sets are still very hot and selling well especially with the Christmas season on it's way. Sets as a whole have been doing well also. Sales on loose cards have been picking up lately. It seems fans are trying to complete those partial sets as potential Christmas presents. I recently attended a show and sold some sets of cards just to hear the customer exclaim, "That's three presents out of the way." I think non-sport cards are becoming the new collectible gift of choice, replacing stamps and coins. Other news on the card front includes the release of the long awaited Deathmate cards from Upper Deck. I liked the art work but as I started to open packs to make sets I saw the same problem that surfaced with the Valiant Era cards. First of all, I have not been able to get a set out of one box. I have talked to several dealers of non-sport cards and they confirm my fears. The collation is apparently not at all good and usually two boxes are needed to make a set.

The other problem is with the distribution of the insert cards. According to the wrapper, you are suppose to get 4 to 5 special cards per box but what I have found has been quite different. In one box, I got 6 special cards (4 of the Players cards and 2 of the Transition cards), even though the wrapper states the Transition cards are suppose to be more frequent than the Players cards.

In another instance, I only got one special card in the box. Is it Valiant that is doing this or is it a "sports cards mentality" in the distribution that is causing the problem for Upper Deck. The only good thing I see for sellers of sets is that box and pack sales on these cards are slow but set sales are good.

Two other card sets that have been doing well in their first few weeks of release are the Jeffrey Jones fantasy cards and the Steve Woron fantasy women cards. Both sets sport fantastic art work. The Jones set of 90 cards looks great. Any fan of his or fantasy art cards in general will love this set which sells for around $12. The chase cards for this set are holograms which sell for about $8 each. The Woron set of Fantasy women, a 72 card set, is bright and alive with color. The set features an array of beautiful women with a cameo interpretation of Vampirella as the cover card. The chase cards are also something to behold.

There are four of them that are "different". Two of the cards feature a foiled mirror surface not unlike Plasm's level one cards; another card features a partially foiled surface, while the fourth card is called a "Peek-A-Boo Card" and features a woman with a removable top, by way of scratching it off. The set sells for about $15 with the chase cards falling between $8 and $10 each, depending on the card.

There is no doubt in my mind that the non-sports card market is going to become more and more innovative as time goes by... and will influence the sports card market (to some degree it has already). We will just have to wait and see. Who knows what will pop up. Until next time, just keep your eyes and minds open to that ever expanding non-sport card market. Take care.

ROBERT LOWERY
Octopus Cards and Comics
465 Mills Drive
Benicia, CA 94510
(707) 746-5851

Trading Cards - Non-sports cards are in everything today from soda pop cases to kid's meals. If seems that new sets are being hyped every week. Knowing your budget, focusing on areas of interest, and selecting quality products make it easier to cope with this flood of product. Here are my opinions on a few of the latest releases.

Last month, fantasy art cards made up the bulk of new non-sports products. My vote for the best was The Chromium Conan from Comic Images with art by Barry Windsor-Smith, Boris Vallejo, Joe Jusko, and others. For about $50 a box you will probably get only one set of cards - but the cards are completely stunning. It's like a whole chase set. I recommend this product to card collectors, even though it is expensive, and even though it seems inappropriate to have prism chase cards in a chromium set. Perhaps something like 24k gold cards would have been more consistent.

When putting a set together I noticed several cards with different colored chromium and backs (#'s 51, 62, 69). If some enterprising collector would document the variations, the information would be much appreciated.

The Jeff Jones cards from FPG (about $35 a box) are a great introduction to the subtleties of his work. The set is satisfying even though the so called 'Ultra-3D Holograms' look like early Marvel Universe holos. In my opinion, no one has yet made a hologram to equal the incredible Spider-Man/Venom card in Marvel Universe II.

Upper Deck released their version of Deathmate. For $25 a box, I couldn't put together a set out of three boxes worth of cards. Also, the admittedly interesting chase cards seemed distributed somewhat erratically compared to the odds on the box. The card quality is nice, barring some off-centered backs. This is the company that brought you the Valiant Era cards, which now go for about $12 a box. I expect the price of these to decline in a similar manner over the course of time. Hopefully, Topps will do a smoother job of collation.

It seems that the lateness of Jim Steranko's art caused the foil errata in Marvel Masterpiece 2 (see last month's issue), not pre-production. Thanks to Marty Sawyer for setting me straight.

A warning to Deathwatch 2000 collectors: Be careful when purchasing the Shaquille O'Neal card. It must have SSI on the back. If not, it was made from an uncut sheet by some unscrupulous dealer.

TRADING CARD PRICE GUIDE

A-TEAM	
Topps 1993	
66 Card Set (w/12 stickers	7.50
Singles	.10 ea.
ADDAMS FAMILY	
Topps 1993	
Box	10.00
Card Set (w/22 stickers)	7.00
Singles	.10 ea.
Stickers	.25 ea.
ADVANCED DUNGEONS & DRAGONS 1991	
TSR 1991	
Gold Border: 746 cards	600.00
Series I, singles (1-376) rare	1.00 ea.
Series II, singles (377-746)	.50 ea.
Factory Set-Silver Border, 750 cards	25.00
ADVANCED DUNGEONS & DRAGONS 1992	
TSR 1992	
Gold Border: 750 cards	65.00
Singles	.08 ea.
Factory Set-Silver Logo, 750 cards	25.00

Continued from page 7

stable, and meet strict standards as set forth by the U. S. Library of Congress and the U. S. National Archives. Their standards for archival polyester film sleeves state "...must be a clear, colorless, (biaxially oriented/stressed drawn) poly(ethylene-terephthalate) film such as DuPont's Mylar D, ICI's Melinex 516 or the equivalent. The film most not contain any plasticizers, surface coatings, UV inhibitors, or absorbents. Material must be guaranteed to be non-yellowing at ambient temperatures with natural aging, dimensionally stable, and resistant to most chemicals, moisture and abrasion." All of the above specifications must be included in order to be called archival safe. For example, if the presence of a UV inhibitor or surface coatings are found on the material, it is not considered to be archival even though the material may have a Mylar or Melinex base. Although there are many types of polyethylene-terephthalate film, only Mylar D and Melinex 516 meet the above specifications.

William M. Cole, Massachusetts

Thanks for the great difinition Bill. For another perspective on this important issue, chack out CBM Forum in this issue.

Cancellation Danger

Looks like "Lois and Clark, The New Adventures of Superman" is still at the bottom of the Nielson ratings and in danger of Cancellation. Let's not let another TV superhero epic go the way of "The Flash". I encourage all Overstreet readers to write your pleas on a postcard and send them to: Lois and Clark, The New Adventures of Superman, 4000 Warner Blvd., Burbank, CA 91522. Supporting TV and movie superhero projects helps to support the comic book hobby. Please send your postcard today!

John Mlachnik, Minnesota

Tempo Data

Some additional information for you concerning comic books reprinted in novel form. Tempo books released a series of DC reprint paperbacks in the late 70's. These include: *Batman* (1977), *Justice League of America* (1977), *Superboy and the Legion of Super-Heroes* (1977), *Superman* (1978), and *World's Finest* (1978). These were all black and white reprints. Ace Tempo released at least two volumes of the Incredible Hulk newspaper strips in black and white. Volume 2 was put out in 1981. In 1977 Del Rey reprinted Marvel's Star Wars movie adaptation in black and white. And, finally, Marvel put out their own color reprints under the emblem Marvel Illustrated Books in the early 80's. These included *Spider-Man His Greatest Team-Up Battles* (1981) and the *Incredible Hulk* (1982).

Raul Burriel, Canada

Old Guide Values

Recently I came across an Overstreet Comic Book Price Guide #6 and #7. The #6 price guide is in VG, except for showing signs of the front, and back covers being handled. Also, on the very top of the price guide, there is a business stamp, which apparently indicates where the book was purchased from. This #6 guide is a "Spirit of '76" issue. The #7 guide is in better condition, but shows signs of handling, mostly along the edges. The front cover has the word "store copy" on it, but it is not very noticeable. The front cover shows bugs being licked by a bear, along with Porky Pig dressed in a red uniform, with some forest animals gathered around. I have a few questions about the above price guides. 1) How many issues were made?, and 2) Is there a general price range for these two price guides?

Robert Allison, Illinois

Although I don't have the specific print data at this time, I can tell you that the #6 softback is much easier to come by that the #7. In fact #7 softback is pretty tough to find these days and the hardback is nearly Impossible. Mainly as a personal interest, I check prices for back issue Annual Overstreets on a regular basis. At this writing, I estimate the retail value of #6 VG to be aprox. $5 and #7 VG+ to be approx. $12. It is also important to note that these estimates are merely my personal opinion and others may suggest different estimates.

Cover Price Query

Two things of interest I would like to bring to your attention: First, regarding *Action* #305 - does a copy exist with a $0.12 price on the cover? If so, what is it's value? Also, have there been other comics sold over the counter without a price on the cover?

Larry J. Lee, California

My copy of Action 305 has no price on the cover and neither does the office file copy. I personally have not seen a copy with a cover price and I suspect they probabaly do not exist.

No CCA Stamp

Darkhold #13, Direct Edition is by far a fine cover, it's superb, but there is something missing on my books. The Comic Authority Code box is blank, no code. I have heard this has happened before on other comic books. Will this reflect a high demand or serve as a collectable? The story alone is worth the collectibility, but this is my first find, out of the 7,500 comic books I've already collected. I guess I'm lucky in two ways, a great read, and a unique mistake.

Ben Avery, Montana

Our file copy is also missing the CCA stamp. It may have accidentally fallen off of the mechanical at the printer or was inadvertently left off by Marvel. As for value, no market info available to me indicates any inordinately higher demand or value for this issue.

Multiple Cover Question

I am writing to tell you how glad I am that I have finally discovered your great magazine. I find it to be more informative than gimmick filled magazines with overblown price guides. To start off I have to say that I have my local comic shop to thank for being able to discover your magazine. When I went into the comic shop this week for my bi-weekly visit a friend of mine who works their said I could have one of the old price guides for free with my purchase. After getting all of my comics I decided to get issue #7 of your magazine which was only one month old. Needless to say I was blown away by the great job that you did on not only the articles, but also the price guide. You can all give yourselves a pat on the back, because you now have another faithful reader. Before I let you go I have a question. I have a copy of Amazing Spider-Man #313 which has two covers stapled on. It this worth anything? Well, thanks for all your time.

Kevin Kimmes, Wisconsin

Besides the obvious advantage of the outer cover protecting the inner cover, some collectors (albeit a small group) seek out multiple cover copies and are willing to pay a slight premium for them, averaging 1.25 to 1.5 of Guide. Glad you like our magazine and thanks for letting us know.

AF#15 In GD Sale

I thought you might want to know, I just got a report from one of our customers that he recently sold Amazing Fantasy #15 in Good condition for $1,500 cash. He originally bought the comic off the rack when he was a kid, and kept it all these years.

J. Howard Boyd, Washington

Hype Is Necessary

I would like to comment on Dennis Mallonee's letter in Overstreet #7. In his letter he asked what are the responsibilities of those who provide information to the public. I

feel that they hype is necessary to draw attention, just like a man yelling on the street to come to his store. I may have passed by the store many times, but this time I went in it. That doesn't mean I'll necessarily buy anything, but it has opened my eyes and given me new ideas. Personally, I feel that I've gotten all I can out of this store; or this market, and I want to try new ideas. My way is through Mail order, because I know some retailers just will not carry every independent. I personally feel waiting once a month for an independent is better than begging a comic store to carry it. If you're fed up, mail order companies are the way out of the hype. Sit down with a Preview or Advance and try a new dish.

D. Cadwell, Louisiana

Side Of Caution

There were a couple letters in CBM #7 (Nov 1993) that prompted me to write. The letter on mylar brought your comment on the interplay of temperature, light, and humidity with the composition of the storage materials. You are indeed correct. I have bought books stored in polyethylene for 15-20 years. Such books usually have far whiter pages than books not stored in bags. Personally, I worry more about cardboard "backers" and boxes than I do bags. Also, I feel it is better to "error" on the side of caution. Thus, if you have the money to buy comics, spend a little extra for Mylites/Mylar Sleeves, an air conditioner or dehumidifier, and metal file cabinets. The second letter has to do with counterfeit comic books. If the companies can reprint old comic stories, what is to prevent the company (or employee) from illegally reproducing valuable back issues? Some of our rarest coins were made illegally by mint personnel. With the aging methods available today, I fear anything is possible.

D. L. Runk, Pennsylvania

Marvel Stock

Comic book investing is something I will never give up, and I enjoy reading them, studying the artwork and the whole hobby in general. I have found another way to invest in comic books without even buying any. I'm talking about Marvel stock. I bought some Marvel stock several months ago and it has already almost doubled in value, mainly due to growth. It is easy to see why a company like Marvel is growing so fast as more and more people are becoming aware of comic books every day. Purchasing stock is very easy to buy or sell and can be done over the phone in just a few minutes. You can also buy Topps or Harvey stock. To buy DC, you have to invest in it's parent company Time/Warner. Now that I have stock investments, it is just as much fun to look up my "comic" stocks values in the business section of my local newspaper as it is looking up the values of my comic books each month in Overstreet Comic Book Monthly. Thank you for such a fun and informative monthly price and information guide.

Sid Anschell, Washington

Grading Guide

Your Comic Book Price Guide Monthly #5 (Sep), stated that your Grading Guide could be purchased from you directly. I was wondering if you had any in stock, and the price? I would also like to know if you could help me with another problem? I have looked for the price of some comics, but I have not found them. Could you help? These comics are in NM/MT condition. Count Duckula #11, Heathcliff #52 & 53, Marvel Age #85 &103, Betty & Veronica #1 & 28, Archie 3000 #1, Diltons Science #1, and Jugheads Time Police #2. I thank you for any help you can give me.

Eddie Martin, Missouri

We presently have some copies of The Overstreet Comic Book Grading in stock. It may be ordered by mail for $12 plus $3 Postage & Handling. All the comic values you are inquiring about are listed in the Annual 1993 Overstreet Comic Book Price Guide. Thanks for writing Eddie.

Who Decided?

I get the feeling that I'm not telling you anything you don't already know when I say most folks are going to consider OCBM as a pale imitation of CBM. Why must comic enthusiasts suffer so much business propaganda and incestuous self-promotion in order to read about their chosen love? Who decided that what we readers crave is 16 pages of various Market Reports, followed by 60-odd pages of constantly rising comic prices? What this letter is, is a heart-felt plea concerning the direction of that quarterly Golden and Silver Age magazine which you mentioned in your letter's page. Please, put out a magazine aimed at pleasing the reader, rather than lining the wallet of every comic dealer in the world. CBM was a treasure because it was the purest comic magazine on the stands. I think a lot of older comic collectors are shocked and hurt by how the industry has dumped their interests for the quick buck of the ignorance of the young collector. We're frankly sickened of the whole shift, and were gladdened more than you may ever know by the thrust of CBM. Perhaps I presume too much by speaking for a relatively silent segment of fandom, however, I'll bet that I'm more on target, than off. Why don't you see if you can't strike gold twice in a row? I know you have the interests of the true fan at heart, because I believe you're one yourself. Thanks for your time and consideration.

Lyle Tucker, New Mexico

I appreciate your praise of the old CBM and empathize with your position. I feel that our new quarterly magazine is exactly what you're looking for because it's modeled after the old CBM. Let me know what you think, Lyle… and yes I am a true fan. Thanks for writing.

Signed Comics Comment

A quick comment about signed comics. In CBM #4, Robert Harris wrote about how much a comic goes up when it has the writer's or the artist's signature on it. I think it all basically depends on the purchaser and whether or not he thinks that a signature is important to him. I like signed comics because it says that you have a comic that is different from the regular ones that most people have. My brother and I own several, but we never go out of our way to buy something that is extremely expensive.

Jared Hassell (Age 16), New Jersey

I think you and your brother's policy regarding signed comics is a sound one. Predicting the future of signed comics is risky at best. Thank you Jared for taking the time to write, and thanks to everyone who wrote in this month. As always, if you'd care to express an opinion, ask a question, or level a criticism… send your cards and letter to:

Marketplace Mail
c/o Overstreet Comic Book Monthly
P.O. Box 2610
Cleveland, TN 37320-2610
or fax us at
(615) 479-8156.

For one brief shining moment...

The Atomic Knights!

One of the greatest and most under appreciated DC silver age series was the saga of the Atomic Knights. These post-nuclear-holocaust heroes fought to restore civilization in DC's longest-running sci-fi title, Strange Adventures, appearing in every third issue from #117 (Jun 1960) through #160 (Jan 1964). Strange Adventures' unique round-robin approach had the Knights alternating with Star Hawkins and Space Museum stories. This was certainly a contributing factor to their obscurity; consider the fact that they only appeared on one cover (#144 Sep 1962).

The opening installment, "The Rise of the Atomic Knights", begins soon after World War III- with a man being chased by a mob. He eludes them, and later, when he sees them jump another loner, he comes to the other's aid, and together they rout the attackers. The second man explains to the first that the mob sought the few cans of food they carried- because the war wiped out all plant life and food is scarce for the survivors of the decimated human race. Ex-soldier, Gardner Grayle, listens carefully to Douglas Herald, teacher. Douglas goes on to tell of a "Black Baron" who has seized control of the town by controlling food supplies. The Black Baron is also the only one around with nuclear ray-guns and grenades, which makes him and his band of ruffians seem unbeatable. Just then an R-grenade (R for radiation) is hurled at Grayle and Herald. Expecting to die in the intense radiation blast- the pair dive behind nearby suits of armor which are on display (they are in the ruins of a museum). Miraculously, the daring duo survive. It seems that the ancient metal the suits are made of, wards off the atomic rays, and the two men realize that wearing this armor as a defense against small nuclear weapons would give them a chance against the Baron.

To help with their crusade against the Baron, Gardner Grayle and Douglas Herald recruit some townsfolk... twin-brothers farmers, a scientist, and Herald's sister, Marene. Now numbering six (the number of radiation resistant suits of armor) the Atomic Knights storm the Baron's castle. In the assault, Marene saves Gardner Grayle's life. After the Knights prevail and distribute the food, they decide to stay together as a team- to serve as a force for justice and order in the post-war chaos. The story ends with Marene realizing that she has "fallen" for Gardner, and their romance continues throughout the series.

The 15 Atomic Knights stories were written by John Broome and illustrated by Murphy Anderson. Most of them are top-notch. The third tale (from Strange Adventures #123 Dec 1960) is one of my favorites. In "The Cavemen of New York" the Knights venture to the ruins of the vast metropolis where they encounter "cavemen" living in the giant fallout shelters. Gardner Grayle finds the control room and gets on the closed-circuit TV and literally talks these creatures back into humanity. This is superb sci-fi storytelling and genuinely uplifting without being cornball.

The next yarn in the series (from Strange Adventures #126, Mar 1961) has the Atomic Knights flying to the west coast via glider in "The Lost City of Los Angeles". This tale includes an incredible sequence where the Knights cross the remnants of the Rocky Mountains. It seems that H-bombs have turned the back-bone of the continent into a string of active volcanoes, symbolizing the incredible devastation of the post-World War III environment.

Starting with issue 144 (Sep 1962) the Atomic Knights stories were expanded to 15 or 16 pages. "When the Earth Blacked Out" deals with an invasion by intelligent mole-like creatures from inside the Earth... their chief weapon for conquest flowers that emit dark smoke that will render the atmosphere more suitable to the underground dwellers' eyes. The Knights contrive a clever counter-weapon and engage the "molemen" in a battle for the surface world. This is the only time the Knights claimed the cover slot, and they're seen riding on the giant dogs they discovered in issue #138.

Another sensational story is "The King of New Orleans" from #147 (Dec 1962). Because the atomic war has left a wide wake of plagues and diseases, The Knights head south in search of sorely-needed doctors and medical supplies. But when they enter New Orleans, they find that the city is ruled by a self-appointed "king" whose control stems

By Pat S. Calhoun

from having the doctors at the hospital hypnotized. Well- the Knights discover that jazz music will break the ultrasonic hypnotic spell, and in a splendidly realized scene they march to the hospital armed with trumpets, clarinet, banjo, and drums- playing "When the Saints Go Marching In".

Also notable is "Threat of the Witch Woman" from #156 (Sep 1963) wherein the Knights must confront the rise of superstitious beliefs and foil a "witch hunt". The series closes strongly in #160 (the every third issue pattern is bent a little here at the end) with "Here Come the Wild Ones". Marene cuts her hair short and puts on baggy old clothes and joins a wandering gang of homeless boys, hoping that if she's accepted as one of them she can help "tame" them. Complications arise- but suffice it to say that the story deals with the human concerns that were a hallmark of the series. At the end we feel that the marriage of Gardner and Marene is not far away...

Not only was the conceptual framework of the series nicely handled, but the Knights themselves made a striking image of knowledge from the past coming to the aid of the future. And Murphy Anderson

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AN AMAZING Atomic Knights ADVENTURE... "WHEN THE EARTH BLACKED OUT!"

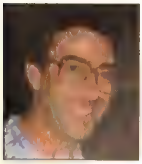
really outdid himself on the art; his detailed delineations and grasp of emotions added depth to the characters and gave the whole product a glossy finish.

Often overlooked by collectors, The Atomic Knights tales were reprinted in Strange Adventures #217-#231. These issues are particularly tasty in that they also feature reprints of the early Adam Strange stories from Mystery In Space- thus packing two of DC's finest series under one cover. #219 (Jul-Aug 1969) stands out, with an especially good Adam Strange yarn and a fantastic, never before seen, Joe Kubert cover of "The Cavemen of New York". If you're a fan of 10¢ cover price books, great sci fi, superb art, or all three... Atomic Knights and Strange Adventures make an awesome combination at an amazingly reasonable price.

Facing Page: Strange Adventures #219 - A rare Joe Kubert rendition of a panel from the Atomic Knights.

Left: Strange Adventures #144 - The only Atomic Knights cover of the original series. Art by Murphy Anderson.

Above: Strange Adventures #117 - Highly collectible; this issue contains the origin and first appearance of the Atomic Knights!



Marvel Legends Kirby, Ayers, & Romita go...

Back to the Drawing Board!

Jack Kirby began working in the comics field in 1937, and at one time or another, has worked for every major publisher over the past fifty years. He is directly responsible for the creation and development of more features/characters than any other artist in the field today. At last count Jack has produced over 30,000 pages of comic art, which breaks down to about 180,000 finished panel drawings! He is considered the "King of Comic Art" illustration and his influence has been felt by thousands of writers and artists working in the industry today.

While working closely with Editor Stan Lee at Marvel during the early 1960's, Jack was instrumental in designing and developing such colorful new superheroes as The Amazing Spider-Man, The Avengers, The Fantastic Four, The Hulk, Ironman, The Mighty Thor, and The X-Men. All of these went on to become sustaining "stars" in the Marvel Universe. Those stars continue to shine brightly today as a result of the solid foundation laid down in the beginning by Jack Kirby.

Dick Ayers has also contributed a lot of legendary art during his long career in the comics. Since entering the field in 1947, he has consistently worked for a variety of publishers, illustrating such genres as horror, science-fiction, western, crime, humor, war, and superheroes. Aside from being a solid penciler himself, he eventually wound up doing a significant amount of inking over Jack Kirby's pencils during the Silver Age beginnings at Marvel.

With Jack penciling and Dick inking, their collaborative styles gelled, producing a recognizable form of artistic entity that stood out among the thousands of stories and covers created for Marvel between the years of 1957 to 1964. Even before the title-wave of superheroes had began, the combined signatures of "Kirby & Ayers" had become synonymous with Marvel's "pre-hero" or "Big-Foot" monster era, producing a vast array of short stories starring some of the most fantastic monsters to ever "stomp" their way into comics.

In some cases, the names of these monstrosities were equally as exciting as the creatures themselves. Who could forget such amazing monsters as Groot, Serrpo, Googam, The Glob, Korilla, Grogg, Zzutak, Orrgo, and the classic Fin Fang Foom, among many, many others. Comics and original art featuring these characters have become the hottest thing in the marketplace of late, primarily by two groups. The first group views them with great affection because they originally purchased and read about these unique Marvel monsters right from the stands. The second group has discovered that practically anything relating to Marvel "pre-hero" is turning out to be a great investment. Either way you slice it, the future collectibility of Marvel Monsters seems assured.

John Romita was another talented artist who eventually made his way back to Marvel. He had already worked there, off and on, since the early 1950's, and after a long stint at DC - doing romance comics - he returned to Marvel in 1965 where he immediately began penciling the *Daredevil* title. In 1966, after Steve Ditko's departure, Romita took over the art chores on the *Amazing Spiderman* comic, beginning with issue #39. He remained with the character, off and on, for the next ten years and eventually became Marvel's Art Director, contributing his talents to the many other Marvel characters and titles.

The Bad News.

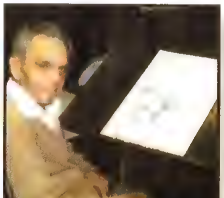
For many years now the community of original art collectors around the world have been asking the same question over and over again: "Where is the early Jack Kirby original art for the covers of *Amazing Fantasy* #15, *Amazing Spiderman* #1, *Avengers* #1, *Fantastic Four* #1-10, *Hulk* #1-5, *Journey Into Mystery* #83-93, *Strange Tales* #101-111, *Tales of Suspense* #39-49, *Tales to Astonish* #35-45, *X-Men* #1-10, and all the pre-hero "Big Foot" monster comics?" The answer to this question is not easily determined, but many theories have been suggested. While some early Marvel covers - by Kirby and others - are known to exist, most of the first appearance covers for many of Marvel's oldest and most prestigious superheroes (and super villains), have never been found.

One of the more credible theories circulating among art collectors suggests that the great Stan Lee (Marvel's premiere writer and editor extraordinary) had much of the early cover art in his possession. Collectors and dealers alike speculated about the "treasures" that Mr. Lee "must have stashed away" and hoped for its eventual release some day.

But this theory is now considered unlikely because of a the following statement Mr. Lee made in an introduction he wrote for Gerber's Photo Journal Guide to Marvel Comics In 1991:

"I know it sound almost unbelievable now, but back then, in the 60's, we actually tore up and threw away all the pages of artwork once they had been returned to us by the printed. And whatever didn't get destroyed was simply given away to anyone who'd take it -

Continued on page 142



Jack Kirby back at the drawing board!

By Roger Hill

Spider-Man, Amazing Fantasy, & Hulk © MEG. Green Lantern, Showcase © DC. Archie's Madhouse © Archie Publications. Robert M. Overstreet

The satirical cartoon above was submitted by Long Phan, who presently resides in Los Angeles. Long was born in the city of Saigon in Viet Nam on 1/24/70, and came to the United States with his family towards the end of the war in 1975. A San Diego resident for 15 years, he attended the University of California at San Diego for two years before transferring to UCLA. Long will receive his Bachelor's Degree in design in 1993. If you'd like to submit an original cartoon featuring your favorite comic book characters, send it to: Original Art Pick of the Month, c/o Overstreet's Comic Book Monthly, PO Box 2610, Cleveland, TN 37320-2610

Dick Ayers discusses a classic Marvel cover reproduction with Roger Hill.

messenger boys, clean-up crews, garbage men, or kids who just happened to be passing by. In fact, we welcomed anybody who'd take the stuff, just to get it off our hands! And in the process, most of our covers went bye-bye! It wasn't until some time in the late 60's and early 70's that we began to suspect it might not be a bad idea to save our artwork. But the damage had already been done. Much of the early artwork and virtually all of the older cover illustrations were gone forever, nowhere to be found!"

This statement, written by the man who has worked at Marvel longer than any other person, is probably the best scenario ever documented of what really happened to the early Marvel cover art. It's hard to imagine so that so much historically important comic art was discarded and/or destroyed. But it was actually common practice for many comic publishers to literally "throw the stuff out" during this time period. This factor, coupled with the ever increasing collector demand, has made early Silver Age covers by Kirby & Ayers, John Romita, and others, make these scarce treasures more and more difficult to find.

The Good News

That's the bad news... now for the good news. Over thirty years after the birth of Marvel's Silver Age of comics, the event of the decade is about to happen! The rumors have already begun circulating throughout the grapevine of fans and collectors. An exclusive arrangement between Marvel Comics, Jack Kirby, Dick Ayers, John Romita, and Sotheby's Auction House has been confirmed. Marvel has gra-

Continued from page 140

ciously consented to allow the artistic trio to recreate some of their most popular Marvel covers for inclusion in the upcoming Sotheby's Comic Book and Comic Art Auction, scheduled to take place in New York City in June of '94.

Here are the specifics: (1) Each original recreation will measure "twice-up" in size (approx. 12-13" wide by 19-20" high and be executed on a sheet of two-ply strathmore paper. (2) All recreations will be done in black and white, and rendered to look as close to the original covers as is possible. (3) All covers will be enclosed within a border line, and all comic title logos will be hand-lettered as part of the art. And (4) each cover will be accompanied by a certificate of authenticity, signed and dated by the artists. The following is a list of the covers currently in production or already completed for the next Sotheby's auction:

Jack Kirby - (penciled covers - not to be inked) *Amazing Fantasy* #15 (Aug 1962) - First appearance of Spider-Man; *Amazing Spider-Man* #1 (Mar 1963) - Spider-Man vs. The Fantastic Four; *Tales of Suspense* #39 (Mar 1963) - First appearance of Iron-Man.

Kirby & Ayers- (Covers penciled by Kirby and inked by Ayers) *Fantastic Four* #1 (Nov 1961) - First appearance of The Fantastic Four; *Fantastic Four* #5 (Jul 1962) - Introduction of Doctor Doom; *Journey Into Mystery* #83 (Aug 1962) - First appearance of Thor; *Strange Tales* #89 (Oct 1961) - Classic Fin Fang Foom introduction; *X-Men* #1 (Sep 1963) - First appearance of The X-Men (vs. Magneto).

Dick Ayers - (covers penciled and inked) *Avengers* #1 (Sep 1963) - Introduction of The Avengers (vs. Loki); *Fantastic Four* #4 (May 1962) - First appearance The Sub-Mariner; *Fantastic Four Annual* #1 (1963) - Origin of The Sub-Mariner; *Hulk* #3 (Sep 1962) - The Hulk vs. The Ringmaster; *Journey Into Mystery* #87 (Dec 1962) - Thor vs. The Reds; *Strange Tales* #101 (Oct 1962) - First solo Human Torch (vs. The Destroyer); *Tales to Astonish* #27 (Jan 1962) - Introduction of The Ant-Man.

John Romita - (covers penciled and inked) *Amazing Spider-Man* #39 (Aug 1966) - Spider-Man vs. The Green Goblin; #50 (Jul 1967) - Spider-Man No More; #53 (Oct 1967) - Spider-Man vs. Dr. Octopus

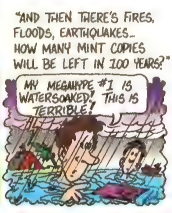
#54 (Nov 1967) - Spider-Man vs. Dr. Octopus; #64 (Sep 1968) - Spider-Man vs. The Vulture; #100 (Sep 1971) - Spider-Man and portraits of supporting characters and villains; *Daredevil* #16 (May 1966) - Daredevil vs. Spider-Man.

I have just returned from spending a week in Los Angeles and during that period I stopped in to visit with Jack and Roz Kirby. It was exciting to get a first-hand look at the recreations Jack has been working on. As a long time art collector myself, and a big fan of Jack's work, I can tell you this...these covers look great! I had the opportunity to look closely at the covers to *Amazing Fantasy* #15 (first appearance of Spider-Man) and *Tales of Suspense* #39 (first appearance of Iron-Man) and they were incredibly detailed and looked exactly like the original covers on the comics. I think original art collectors in our marketplace are going to be very impressed with these covers.

I also spoke earlier today with Sotheby's Comic Book and Art consultant, Jerry Weist, who had this to say about the project: "These early, bold Silver Age Marvel cover images bring back a lot of great memories for me personally and seeing them in such large size is, well...just overwhelming. I feel it's a major event. It's history in the making and we're glad to be a part of it." For further details or information, contact Dana Hawkes or Jerry Weist in the Collectibles Department at 1-212-606-7424.

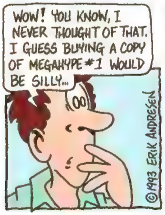
The mere mention of names such as Jack Kirby, Dick Ayers, and John Romita conjures up numerous mental images to those who bought, devoured, and grew up with Marvel Comics during the Silver Age explosion of the 1960's. These artists, all long-time veterans of the comic industry, played an important role in the creation and development of various Marvel characters that have continued regularly now for over thirty years... and in many cases, have gone beyond the medium of comics to enjoy further exposure and acceptance through films and television. These wonderful cover recreations will afford collectors from all generations the opportunity to own an original art investment that is truly a piece of comic book history! Until my next column, keep your drawing board dry...

the COMIC BOOK MARKETPLACE!


"AND THEN THERE'S FIRES, FLOODS, EARTHQUAKES... HOW MANY MINT COPIES WILL BE LEFT IN 100 YEARS?"
MY MEGAHYPE #1 IS WATERSOAKED! THIS IS TERRIBLE!

"ON THOSE REMOTE WORLDS, ALMOST ANYTHING FROM EARTH WILL BE A MAJOR COLLECTOR'S ITEM!"
SHOELACES! GUM WRAPPERS! COMIC BOOKS!
WHAT A TREASURE TROVE!

"IN FACT, I CAN JUST SEE A MUSEUM CURATOR 10,000 YEARS FROM NOW A BILLION LIGHT-YEARS AWAY SPENDING 20 BUCKS FOR MEGAHYPE #1!"
I'LL DISPLAY IT BETWEEN THE ATARI CARTRIDGES AND THE BEE-GEES 8-TRACK TAPES!



By Erik Andresen

$even $ilver $leepers!

By Ray Connell

During the past couple of years, DC has focused a fair amount of attention on the heroes of the Justice Society of America (JSA) after freeing them from their self-imposed exile in limbo. We've seen a new (albeit short-lived) JSA series, a moderately successful new Spectre series (which could really take off as a Vertigo title), and the recent, wonderfully written, "Watchmen-esque" Golden Age Elseworlds books. But what many new collectors may not be aware of are the handful of incredible Silver Age issues that DC devoted entirely to it's greatest heroes of the 40's.

After the reintroduction of the JSA in *Flash* #137 (Jun 1963) , it was relatively easy to familiarize 60's audiences with the Earth-Two "counterparts" of Flash, Green Lantern, and Atom through various cross-overs in their Earth-One contemporaries' titles. This method could not, however, be used with the rest of the members of the Justice Society who did not have Silver Age counterparts with their own titles. To alleviate this situation, several famous and highly collectible issues of *Showcase* and *The Brave and the Bold* highlighted the adventures of the remainder of DC's Golden Age heroes during 1965 and 1966. These included seven major Silver classics.

***Showcase* #55** (Mar-Apr 1965, not pictured) spotlights the first Silver Age solo appearances of Dr. Fate, Hourman, and (drum roll please) the Golden Age Green Lantern! In this issue, the trio face the "unliving" might of Solomon Grundy, who is also making *his* Silver Age debut. Grundy escapes from the lifeless planet on which the GA Green Lantern imprisoned the classic villain years earlier. Solomon Grundy (a character that some historians suggest is loosely based on Frankenstein's monster), returns to Earth to begin a rampage through Gotham City... in search of Green Lantern, his most hated foe. After an epic "slug-fest" the heroes eventually subdue Grundy when Dr. Fate and Green Lantern create an energy-magic globe to imprison Grundy. They cause the globe to "orbit the Earth for an eternity." This issue also provides a text origin for both Hourman and Dr. Fate. Value in NM $125.

SHOWCASE
The SPECTRE!
12¢
A COMBAT OF COLOSSAL EVILS BETWEEN MEN AND GODS IN A BOOK-LENGTH SPECTRE AC-CU-RA-CY
The WRATH THING!

The SPECTRE!
12¢
"GET OUT OF MY BODY - YOU SQUATTER!"
INTRODUCING THE MOST SIN-SENSATIONAL VILLAIN OF ALL TIME!
"The GHOST of ACE CHANCE!"

***Showcase* #56** (May-Jun 1965) once again features the "super-team supreme" of Dr. Fate and Hourman. This time out they are up against another former JSA villain, the Psycho Pirate! This equally famous villain has stolen a set of mystic, emotion-controlling, golden masks... discovered earlier by archeologists Kent (Dr. Fate) Nelson and his wife, Inza. This issue also presents the origin and first appearance of the new Psycho Pirate, who later goes on to play a prominent role in DC's Crisis on Infinite Earths maxi-series. Value in NM $40.

***The Brave and the Bold* #61** (Aug-Sep 1965) contains the first Silver Age solo appearances of Starman and the Golden Age Black Canary, and retells both of their origins. The two heroes join forces to solve a most amazing mystery; a rash of robberies involving hypnotically suggestive flowers... and a gang of invisible thieves! During the investigation, the

THIS PAGE:

Top - Showcase #56
Center - Brave & the Bold #61
Below Left - Brave & the Bold #62

© DC Comics

FACING PAGE:

Top - Showcase #60
Center - Showcase #64
Lower Left - Showcase #61

© DC Comics

BRAVE AND THE BOLD
DC
12¢
STARMAN
BLACK CANARY
THE SPORTSMASTER AND HUNTRESS aid MR. AND MRS. MENACE IN THEIR CRIMES ON THEIR "BIG SUPER-HERO HUNT!"
SPECIAL! STARMAN AND BLACK CANARY!

goes their separate way until… B&B #62. Value in NM $50.

***The Brave and the Bold* #62** (Oct-Nov 1965) Starman and Black Canary team up once again, and this time they've brought Wildcat (in his first Silver Age appearance) along with them. The recently wedded Sportsmaster and the Huntress return as Mr. and Mrs. Menace (Dennis' parents?), and they've set their sights on capturing a collection of super-heroes, with Wildcat as their first trophy. Our two stars free their former teammate and eventually go on to imprison the two criminals under (no kidding) a floating golf green. This issue also provides us with a text origin and short history of Wildcat, the Huntress, and Sportsmaster. Value in NM $50.00

***Showcase* #60** (Jan-Feb 1966) at long last, the first appearance of the Spectre in the Silver Age, along with a one page text origin and a reproduction of the cover to *More Fun Comics* #52 (his ultra rare and ultra valuable first appearance way back in early 1940). This issue begins with the Spectre's alter-ego, Jim Corrigan, pondering the question of his partner's twenty year absence. Shortly thereafter, the Spectre is freed from Corrigan's body only to discover that his imprisonment was caused by the earthly presence of Azmodeus, an evil demon. Azmodeus then challenges Spectre for total control of the Earth. Following a truly cosmic conflict between the two now behemoth entities, the Spectre manages to trap Azmodeus in limbo and returns to continue his protection of the Earth. Value in NM $50.

***Showcase* #61** (Mar-Apr 1966) and ***Showcase* #64** (Sep-Oct 1966) both present the final tryout stories prior to the Spectre receiving his own series. These two issues feature the astral avenger battling against all manner of beings, from invading demon hordes to body-snatching evil spirits. (Note: In 1967, the Spectre went on to become the only hero from DC's Golden Age to receive his own Silver Age series. Although that title ran for only ten issues, it contained some truly spectacular art from Neal Adams, Murphy Anderson, Berni Wrightson, etc.) Value in NM $60 & $65.

One major highlight of the seven books listed above is the classic artwork, both covers and interiors. Murphy Anderson, who does a marvelous job of spanning the gap between Golden Age characters and Silver Age storytelling deserves much of the credit. The art in every issue is a joy to look at, with Anderson's clean, crisp style giving each panel an almost photographic quality.

The covers themselves are some of the most beautiful produced during the Silver Age, with *Showcase* #55 and *Brave & Bold* #61 standing out among the rest because of their deep purple backgrounds. As most seasoned collectors know, covers with the purple backgrounds are notoriously difficult to find in NM or better.

Whether your a fan who loves DC's Golden Age heroes on a Silver Age budget, or just shopping for some investment gems that are a real treasure, these beauties are highly recommended… and any member of this marvelous septet would be a welcome addition to any collection. Till next time everyone…happy hunting!

two colorful heroes locate the group's leader (Starman's old foe), the Mist. The villains are summarily defeated by the duo's superior teamwork and ingenuity, and afterwards each

Just in time for Christmas...
25 More Sleepers for $15.00 or Less!

© Marvel

The bargains keep rolling along, as this month we look at 25 undiscovered and undervalued gems that guide for an astonishing 15 or less! Each and every book is over ten years old, and many have seen more than 20 birthdays! So before you spend $10-$20 or even $50 on that "red hot" mega-hyped new comic that just came out six weeks ago, consider giving a few of these veteran collectibles a home.

1) All Star Western #1 (D.C., Aug/Sep 1970) - With all the attention focused on Jonah Hex's first appearance in All-Star Western #10, collectors have lost sight of the first issue of this series - a series that ran 10 years and 70 issues. Round this doggie up for only $10.

2) Avengers #112 (Marvel, Jun 1973) - First appearance of the Mantis. Just $10

3) Black Panther #1 (Marvel, Jan 1977) - The Panther finally gets his own book. Stories and art by Jack "The King" Kirby make the entire 15 issue series worth owning. A steal at $8.

4) Brothers of the Spear #1 (Gold Key, Jun 1972) - This interesting back up feature from the pages of Tarzan had its own series for 4 years. Very desirable at only $12

5) Captain America #154 (Marvel, Oct 1972) - The first appearance of Jack Monroe, who later becomes Nomad and now has his own book. Can you believe it's only $8?

6) Dagar the Invincible #1 (Gold Key, Oct 1972) - Gold Key's Sword & Sorcery book is a very affordable $12. What will the guys at Valiant revive next?

7) Fear #10 (Mar, Oct 1972) - Prior to Manthing #1, Marvel's swamp creature had a 10 issue run in Fear. At $8, the first issue of this run is one half the price of Manthing #1. Whatta deal!

8) Huckleberry Hound #1 (Charlton, Nov 1970) - This popular Hanna-Barbera character, thanks to the magic of cable TV and syndication, is viewed daily by millions. A true bargain at $15.

9) Incredible Hulk #141 (Marvel, Jul 1971) - First appearance of Doc Sampson. To cheap at $8.

© Marvel

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***10) Jungle Action #5** (Marvel, Jun 1973) - The Panther begins a 20 issue run in Jungle Action that precedes Black Panther #1 by almost four years. Value priced at $7.

11) Justice League of America #73 (DC, Sep 1969) - First appearance of the Golden Age Superman in the Silver Age. Just $9

***12) Legion of Super-Heroes #1** (DC, Feb 1973) - After being bumped from

By Tony Starks

the pages of Adventure Comics by Supergirl in June of 1969, those teenage superheroes of the 30th century return in book of their own. Only $8.

13) Marvel Feature #4 (Marvel, Mar 1972) - Antman's triumphant return is a tiny $12.

14) Marvel Spotlight #12 (Marvel, Oct 1973) - Origin and second full appearance of Daimon Hellstrom, the Son of Satan. Absolutely undervalued at $10.

15) Marvel Spotlight #28 (Marvel, Jun 1976) - Moonknight's first solo appearance. A bargain at $10.

16) Marvel Spotlight #32 (Marvel, Feb 1977) - The first appearance of Spider-Woman. "To know her is to fear her", but don't be afraid to pay $8 for her first book.

17) Master of Kung-Fu #17 (Marvel, Apr 1974) - Martial Arts books were popular in the 70's; MOKF was the most successful (over 100 issues). Starlin did #17 and Gulacy did most of the rest thru #50. An undervalued first issue, it guides for $15.

18) New Teen Titans #2 (D.C., Dec 1980) - Deathstroke the Terminator's first appearance is a very affordable $14.

19) Nova #1 (Marvel, Mar 1976) - Interest in this fun to read title was already way up due to the success of The New Warriors, of which Nova is a member. With the title's impending revival, I expect the price to rocket past its current $7.

20) Partridge Family #1 (Charlton, Mar 1971) - Based on the hit TV show, this comic is a true bargain at $15.

21) Secret Origins #1 (D.C., Feb/Mar 1971) - Collectors love origin reprint books. This one gives you the origins of Superman, Batman, and the Flash for just $9.

22) Star Spangled War #156 (D.C., April/May 1971) - First Battle Album issue + Joe Kubert art equals a bargain at only $7.

23) Star Trek the Enterprise Logs #1 (Gold Key, Aug 1976) This book reprints issues #1-8 of GK's Star Trek series, has 8 new pages by McWilliams, and a nifty photocover. For comparison, Star Trek #29 (published in 1975) reprints only #1 and guides for $45. Star Trek #38, published the same month as Enterprise Logs #1, guides for $28. This book is a steal at $9.

24) Warlock #9 (Marvel, Oct 1975) - Essentially a first issue because there was a two year gap between issue #8 and issue #9. Wonderfully creative and amazingly well drawn, Starlin's second Thanos saga begins. A genuine undervalued sleeper at a paltry $12.

25) What If #1 (Marvel, Feb 1977) Marvel is, of course, way to cool to do imaginary stories. But if you have the Watcher present them as "parallel worlds of what might have been", then it's OK. Seriously, this fun to read title was always popular and is well worth $15.

Leading Comics & the Seven Soldiers of Victory!

Pearl Harbor was still in flames and the US Pacific Fleet had been decimated when Leading Comics debuted on December 15, 1941. Following close on the heels of the success of the mostly "super powered" members of the Justice Society (which began a year earlier in All-Star #3), Leading #1 presented the origin and first appearance of the "Seven Soldiers of Victory", a team of heroes who all lacked any super powers. Also unlike their JSA counterparts, The team had no regular headquarters and its roster of characters remained the same for the entire run of fourteen issues. (With issue #15, the title format changed to those beloved "funny animals".)

The team was selected from DC's extensive stable of newly created "second-tier" characters. And new they were! All the "Soldiers" debuted in DC titles shortly before Leading #1. The revised Crimson Avenger began in Detective #44 (Oct 1940), Shining Knight began in Adventure #66 (Sep 1941), Star Spangled Kid in Star Spangled #1 (Oct 1941), Green Arrow in More Fun #73 (Nov 1941), and Vigilante in Action #42 (Nov 1941).

This amazing chronology of relatively untested stars is made even more astounding when one considers that some of these "second stringers" marched in three titles or more at the same time! Green Arrow and Speedy in More Fun, World's Finest, and Leading; the Crimson Avenger in Detective, World's Finest, and Leading; and incredibly... the Star Spangled Kid in Action, Star Spangled, World's Finest, and Leading... four titles at once! Even the cover of Leading #1 is historically important because it is the very first cover appearances of Green Arrow, The Shining Knight, and the Vigilante!

The five main characters were joined by two "sidekicks" to round out the seven member team. First was Green Arrow's ward Speedy, a team very similar in concept to Batman and Robin. Second was Star Spangled Kid's adult partner Stripsy. This interesting team was the reverse of the archetype hero-plus-kid-sidekick that was so popular during this period of comic book history. There was one other sidekick that literally became the "eighth" soldier of victory. He was Wing, the sidekick counterpart of the Crimson Avenger. Wing appeared in all 14 issues.

But one character is glaring in his omission from both All-Star and Leading. A character with great popularity and reader appeal; a character who was an obvious and deserving choice for either the JSA or the SSV; a character who lasted clear into the Silver Age, yet never even rated a cover appearance on any DC title until well into the Silver Age! (Note: See Brave and Bold #28)

continued on page 151

By Steve Gentner

All comics & characters © DC Comics

Steve's chart showing cover dates, registered Library Of Congress publication dates, and 1993-94 prices for Leading Comics 1-14:

Issue	Cover Date	Pub. Date	GD	FN	NM
Issue #1	Winter 1941	12-15-41	250	750	1600
Issue #2	Spring 1942	3-14-42	81	242	565
Issue #3	Summer 1942	6-13-42	67	200	465
Issue #4	Fall 1942	9-8-42	55	165	385
Issue #5	Winter 1942	12-5-42	55	165	385
Issue #6	Spring 1943	3-6-43	50	150	350
Issue #7	Summer 1943	6-1-43	50	150	350
Issue #8	Fall 1943	8-31-43	50	150	350
Issue #9	Winter 1943	11-30-43	50	150	350
Issue #10	Spring 1944	3-1-44	50	150	350
Issue #11	Summer 1944	——	37	112	260
Issue #12	Fall 1944	——	37	112	260
Issue #13	Winter 1944	——	37	112	260
Issue #14	Spring 1944	——	37	112	260

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continued from page 148

That character was Aquaman! Outside of a one-shot appearance in World's Finest #6 and his regular chores in More Fun, Aquaman was passed over consistently for inclusion in any Golden Age team. Having Aquaman as the ninth "Soldier" with his array of bizarre sea creatures, fantastic aquatic villains, and lost undersea civilizations would have added a rich assortment of potential plots to Leading comics... and added one of the best DC characters to the classic line-up. But alas, it was not to be...

As we bid adieu to the Seven Soldiers of victory, two final thoughts seem worthy of mention. First is the fact that three of its main members (Shining Knight, Green Arrow, and Vigilante), even though supposedly "second banana heroes", out-lasted every member of the JSA except three; Superman, Batman, and Wonder Woman. An amazing concept when you consider the phenomenal line-up of the Justice Society!

And second, when compared against many other Golden Age books from the same era, most issues of Leading Comics seem a bargain. All but one of the 14 issues Guide at less than $250 for Fine condition copies! Till next issue... may your Christmas stocking be filled with Golden Greats...